

MODERN HOMES THEIR DESIGN AND CONSTRUCTION

DESIGNS PLANS DETAILS INTERIORS

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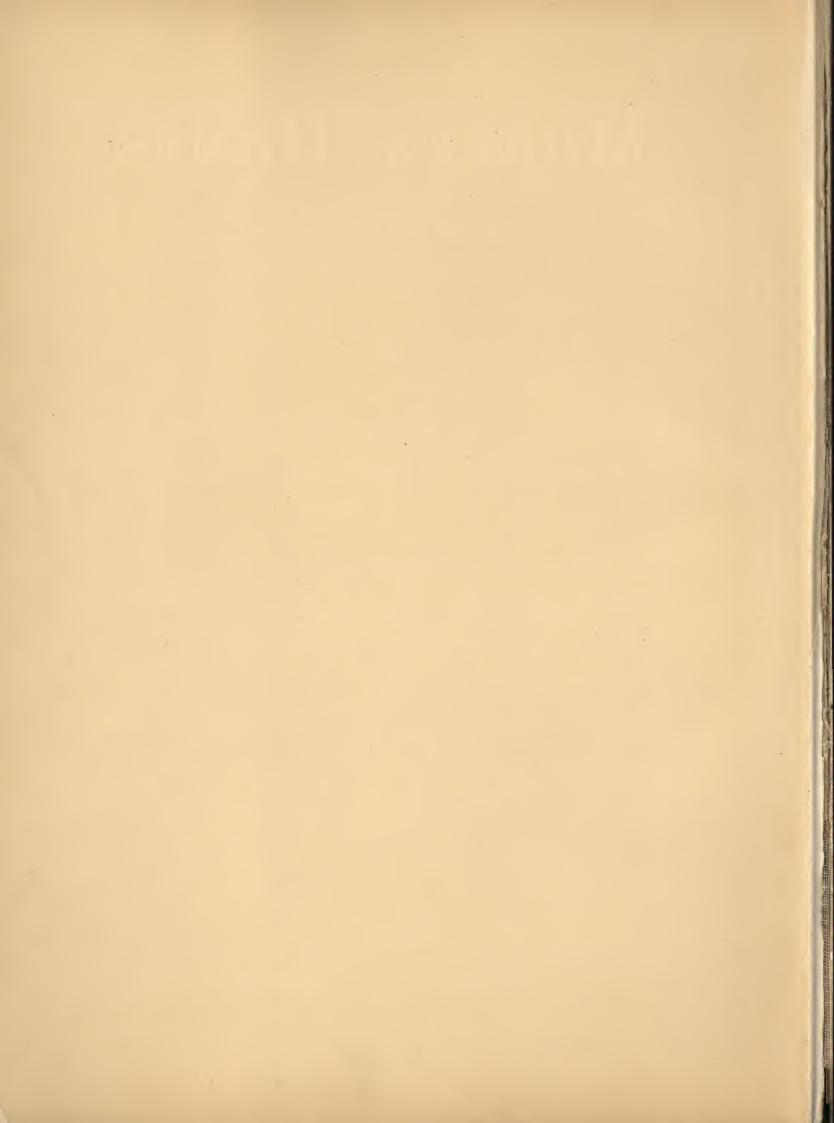
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MODERN HOMES

THEIR DESIGN AND CONSTRUCTION

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A COLLECTION of HOME DESIGNS with PLANS & DETAILS Contributed by Various Architects & Builders

WITH INTERIOR VIEWS, SUGGESTIONS FOR DECORATING AND FURNISHING AND DESCRIPTIONS OF TWELVE ARCHITECTURAL PERIOD STYLES SUITABLE FOR MODERN AMERICAN HOMES

ALSO DETAILS OF BUILDING CONSTRUCTION WITH NOTES ON MATERIALS AND A MODEL HOUSE SPECIFICATION

Published by

AMERICAN BUILDER PUBLISHING CORPORATION
CHICAGO NEW YORK
1931



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THEREFORE, when we build, let us think that we build forever. Let it not be for present delight, nor for present use alone. Let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them, "See this our Fathers did for us."

—John Ruskin

MODERN HOMES

THEIR DESIGN & CONSTRUCTION

TO those who are responsible for the creation of our American Homes, the publishers of AMERICAN BUILDER present this book of "Modern Homes."

This is not a mere collection of home plans, but a carefully assembled group of home designs that are examples of all that is best in convenience of floor arrangement as well as models of exterior and interior architecture, — in a word such homes as are appropriate to the demand of the day.

Americans have always been known as a home loving people. To own a home of their own is the ideal of practically every young couple. Fortunately many such ideals are realized.

Because of our higher standards of living, homes that suited our ancestors are not acceptable to the present generation. They want, and will have in their homes, all the latest home improvements as well as the comforts that go with good construction and they are also demanding Style.

True period style homes do not go out of date, they are true to type and are always a safe and sound investment wherever and whenever erected. Houses that are poorly designed or that follow some freak fashion rapidly deteriorate in re-sale value. After the necessity of their construction has passed, no one wants them. Houses following true period styles are always salable any year at a fair price.

The increasing interest being taken today in architecture is reflected in a demand for homes of better design and construction. To most people the building of a home is still a glorious adventure, but if nothing is to mar its successful culmination sound advice must be followed regarding designing, construction, equipment and style.

This book should prove of great use in this respect. It is a collection of home designs prepared by some of our foremost architects, builders and developers specializing in small house construction. Every house design and floor plan shown in this book was selected for publication because it would show details of arrangement or design that would be valuable for incorporation in other homes.

Particular attention is called to the arrangement of the home designs in this book in twelve sections,—each devoted to a particular period style.

Houses of similar character have been grouped together so that the varying details may be studied. For instance, on pages 14 and 15, there are two Early American Designs that look entirely different but are essentially the same. The difference in appearance has been obtained by a variance in details and materials.

This method of arrangement for comparison has been followed throughout the book so that a most interesting and valuable study may be made of the details of the houses shown. By careful perusal of the introductory articles on each style, decoration, and furnishing, a liberal education in domestic architecture may be secured.

The book therefore is more than a good collection of house designs, for it will serve as a reference book which can be readily consulted by the prospective home owner, builder, architect, etc., for authoritative information on the style of the new home.

Good construction and equipment of the modern home is an essential, not only to protect the initial investment and maintenance cost, but also to afford greater comfort to the occupants.

To obtain good construction it is well to follow established methods of building that have been tried and found satisfactory, therefore, there has been included in this book a number of plates showing details of residential building construction. These, representing methods approved by various building associations, can be relied upon.

To have a house constructed of the kind of material and have it include all the various equipment desired it is necessary to specify exactly what is required.

A specification should, therefore, be prepared with considerable care. As a guide to the preparation of such a specification, a chapter on the subject has been added to the book. In addition a number of useful rules, tables, and data have been included for handy reference.



See page 18 for plans of this house

Early American

THE EARLY AMERICAN HOUSE

An Appropriate Treatment of the Style

By Paul T. Haagen



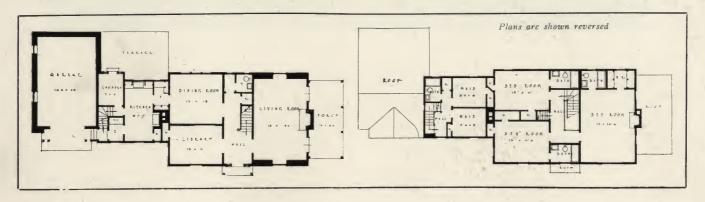
Residence of Jacob Wilks, Hartsdale, N. Y. Designed by A. J. Thomas, Architect

THE early American colonists in New England and Virginia lived in a very crude type of shelter built from the natural products of their surroundings. No brick was available in the colonies and the first houses were built of logs which, contrary to popular belief, were not horizontally laid, but were set end on end after the manner of the early timber houses of England. The houses of logs laid horizontally and notched together at the corners were of Scandinavian origin.

Most of the English colonists who came to this country were trained craftsmen and the first houses that were produced were simple structures of two stories, one

room on each floor with a huge fireplace at one end of the house.

At a later period an addition was made consisting of one room on each floor and a secondary wall was built against the old chimney. Then in order to acquire more room, a lean-to was added which was built under the extended slope of the roof on the first floor, and came almost to the ground. These houses were known as "salt-box" houses, probably because the first ones were built by a colony of salt makers or perhaps because they resembled the wooden box in which the housewife kept the salt at that time.



The early houses showed the influence of Tudor, Elizabethan and Jacobean periods, in which the classical horizontal lines of the Italian houses predominated and in which were incorporated many Gothic details, such as the diamond paned window, gables, and decorative structural members. The roofs were steeper and the woodwork was unpainted and left to weather.

The construction of these houses consisted of the foundation of stone with a central chimney around which the house was built. The framework was square cut, joined together and braced so that it was self-supporting, which is an essentially Gothic characteristic.

When these timbers were left exposed they were usually decorated with moulding and chamfering. The

Colonists then filled in between the timbers with sundried brick, stones imbedded in clay and covered with a sheathing of vertical planks, the joints filled with mortar. Later the entire outside walls of the houses were covered with horizontal siding or shingles and the roofs covered with long hand-split shingles laid with



A typical Early American staircase in which the balusters are turned and widely spaced and with vertical paneled wainscot

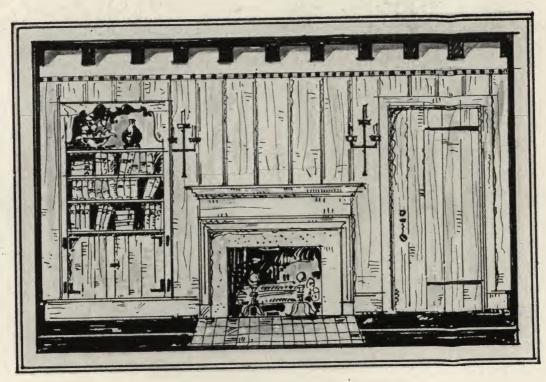
wide exposure to the weather. There were no dormers and if more light were needed a secondary gable was introduced which led to a style of many gables.

Probably the one outstanding characteristic of these houses was the overhanging second floor, usually at the front of the building but sometimes at the end, an arrangement which was no doubt acquired from generations of English houses and was undoubtedly purely ornamental.

Many of these houses have drops at the extreme corners which were the projecting ends of the framing timbers and were carved rather square and bold in treatment.

Windows were usually of casements in groups of two or three, and a batten door with chamfered or moulded joints was used, often dec-

orated with wrought iron nails. The Dutch door was also often used. Inside walls were of hand-stripped oak lath and plastered or paneled with wide pine planks set vertically with moulded joints or covered with moulded battens. Ceiling beams were exposed. All rooms had low ceilings and fireplaces were wide.



An interior design in the Early American spirit with paneled vainscot. The checkered pattern moulding near the ceiling was often painted a brilliant vermillion

ARCHITECTURAL CHARACTERISTICS

MANTELS
The fireplaces were
wide with high and
deep openings, and
oftentimes an oven was
built into them in which
the baking was done

DOORS
Batten doors were used with moulded edges and trimmed with wrought iron hardware. Doors studded with nails are typical, also Dutch door

CUPBOARDS
Cupboards were recessed into the walls, and the doors were paneled with woodwork, similar to the treatment of the room wainscot

WINDOWS
Casement windows in groups of two or three were common with leaded diamond panes.
Shutters are also characteristic of the style

BOOK SHELVES
Book shelves may be recessed back from the
wainscot or plaster
lines and ornamented
with sawed-out de corations at the top

The EARLY AMERICAN ROOM

By Kathryn E. Ritchie and Margaret Haines

THE homes of our early American forefathers possessed the mingled charm of simplicity and good taste, together with a certain quaintness of spirit which modern home builders delight in re-creating today. The Early American style of interior decoration, as it is called, is exceptionally well adapted to small and medium-sized houses, and is especially dear to the hearts of those who have in their possession certain highly prized pieces of furniture, acquired by inheritance or otherwise, dating back to pre-Revolutionary days.

In building up the old-time atmosphere for the proper display of such pieces, a background developed in accordance with the best traditions of the period is of first importance. The walls of some of the



A grouping of furniture delightful for the sunny corner of an Early American living-room

very early American houses were often of old feather-edged sheathing or wood paneling, generally of oak, but frequently also of pine. A sand finished plaster in either white, gray or ivory, with wood paneling around and above the fireplace, may be used with entire propriety for present-day living-rooms, halls and dining-rooms. For bedrooms, wall paper would be cheerful and attractive, the most typical papers displaying figured chintzes, stripes, dot and dash, or a diamond pattern.

Ceilings are usually beamed, but where this is not practical in the modern home, they may be flat plastered. Floors are of extremely wide boards, the appropriate coverings being large rag rugs or a number of small gaily colored hooked rugs.



An expression of the Early American spirit of interior decoration, obtained through the use of modern reproductions of oldtime furniture

The gateleg table, large upholstered wing chair, and the Windsor chair in the background are eminently suitable. Walls are covered with glazed chintz

ARRANGED BY MARSHALL FIELD & CO.

ROOM BACKGROUNDS

WALLS

Oak wainscoting is the typical Early American background. One may also cover only the fireplace wall with wood and leave the other walls in plaster or vice versa. A plain sheathing of wide boards is frequently used

CEILINGS

Plain plaster ceilings
may be used in the
Early American room,
but for more interest
and atmospheres, the
exposed beam ceiling is
suggested. Ceilings are
quite low with heavy
central beam crossing
the ceiling

FLOORS

For the present day Early American house wide oak board floors are the most satisfactory. Floors of the period were either of the above mentioned oak or of stone or tile, the surface of which was kept neatly sanded

COLORS

The colors most generally used are vivid reds, greens, blues and yellows. Woodwork and furniture are frequently painted in these colors, but the draperies, floor coverings, upholstery and accessories often lend color

DECORATION

Decorations of the Early American room are brought out in the carvings and simple turnings on furniture, including such motifs as tulips, sunflowers. Tudor rose, scroll work designs, etc., and upon the ceiling beams also.

Genuine Early American furniture is, of course becoming rarer as time goes on. Many excellent and authentic reproductions are to be found on the market, however, which are equally desirable, and may be obtained for considerably less money than the originals. This furniture includes such quaint and interesting pieces as Brewster and Carver chairs, slat-back and banister chairs; hoop-back and comb-back Windsors; court cupboards; press and corner cupboards; high-boys and low-boys; refectory, gate-leg, and butterfly tables; bureau desks, and four-post beds. The most important piece of furniture in every Early American interior is the chest, either of the Hadley type, made with a long

bright, cheerful colors are in keeping with the spirit of the times, a certain shade known as wagon-blue being especially characteristic. Genuine Early American Windsor chairs were frequently painted green or yellow, and chests were also sometimes painted, a fact which accords exceedingly well with the present-day demand for color in every nook and cranny of the home.

The variety of decorative accessories which enhance the charm and interest of Early American interiors is almost limitless, colored maps, prints, samples, pictures of clipper ships for the walls; books; mirrors; heavy brass or pewter candlesticks with or without handles; old whale-oil lamps, sconces, lanterns, bits of lustre,



A bedroom from Hampton, New Hampshire, dating from the second quarter of the eighteenth century. Paneling and woodwork is of unpainted pine. Courtesy of the Metropolitan Museum of Art

drawer below, a triple paneled front, or the Connecticut chest distinguished by its use of the sunflower as a decorative motif for carving. The accompanying illustrations and those on the following pages show excellent examples of some of the pieces mentioned.

Since color was not lacking in either the lives or houses of the sturdy early American settlers, it may be introduced in the modern home in gay chintz or printed cotton window hangings and chair coverings; lamp shades; cushions; pieces of bright hued material thrown across the top of a press cupboard or a chest. All Toby jugs. Canton or Chelsea or other English china, highly polished pewter plates and bowls.

These small decorative accessories are also available in excellent modern reproductions so that the spirit of the Early American style of interior decoration can be carried out by present-day builders and home-makers in its minutest detail. Given a house where the beautiful old furnishings of pre-Revolutionary days are at home in appropriate surroundings, the collection of correspondingly suitable accessories becomes an absorbing interest as well as a profitable hobby.

UPHOLSTERY AND HANGINGS

FLOOR COVERINGS
Hocked rugs and rug
rugs of the different
types are the typical
floor coverings. At
present one may obtain
some very interesting
designs in ingrain carpeting which will help
greatly in carrying out
an Early American atmosphere

UPHOLSTERY
Materials from England imported through
the East India Company are extensively
used in Early American interiors. These include various weaves
of silk and wood and
printed cottons of Indian design in bright
colors

WALL PAPERS
Wall hangings consist
of India and Portuguese prints, which may
be obtained in panel
form, old samplers and
panels of English chintz
which one may make.
trimming the panel on
four sides with a 3-inch
ruffle of the same material

WINDOW DRAPES
The most attractive
curtains for our present
day Early American
house are ruffled curtains of voile or mulle,
looped back very full.
Over - curtains of
chintzes or interesting
cotton fabrics trimmed
with ruffles lend
quaintness

MISCELLANEOUS
Loose cushions form
the upholstery of most
chairs, stools and
benches covered in
bright embroideries,
needle-point and handwoven type materials.
For sofas, wing chairs
and other upholstered
chairs, use hand-blocked
linens, repps, etc.



Press cupboard 1690-1700. A most characteristic and decorative piece in Early American interiors. Commonly used for the display of choice pewter ware, and for storage purposes

FOR THE Early American Home

Photographs Courtesy of The Metropolitan Museum of Art



Pine desk, 1700-1710, having a slant top and bun feet, illustrative of the extreme simplicity and severity of much of the Early American furniture



Chest with two drawers, constructed of oak and pine, Connecticut type, 1675-1700. Carved with the characteristic sunflower motif

Gate - leg table, 1675-1700. Suitable for use in either living - room or dining-room. The leg turnings are especially typical



Maple gate-legtable about 1700. Smaller than the one opposite, and more suitable for bedroom use



A group consisting of chairs, chest, cradle, and chair table of the seventeenth century; highly prized pieces for use in an Early American interior



Oldest American table known, of oak and pine, of trestle table type, about 1650. Note its extreme simplicity and lack of ornamentation



FURNITURE

TABLES

Tables include the trestle type, the rectangular type with legs at the corners, and the drop-leaf type of various sorts, including the gateleg and butterfly table. The tops are frequently of pine. Stretchers and legs have simple turnings

CHESTS

Chests are of primary importance, because of their use, in an Early American setting. The Connecticut and Hadley chests are illustrated on this page. The legs of early chests were the straight block foot type; the circular Dutch bun foot is seen

CHAIRS

The wainscot chair, a type of turned post and spindle chair, and the slat back chair are the predominating types. Examples of these are illustrated above. Of the turned post and spindle type, the Carver and Brewster chairs are characteristic

WALL PIECES

Wall pieces consist of press, livery and hanging cupboards; bracket clocks; desk boxes on frames; and four-post beds. Turnings and carvings were simple except on the cupboards, which were embellished with carvings and mouldings

WOOD AND FINISH

Oak is the predominating wood for the typical interior, though present day reproduction furniture is made principally of maple and cherry. Spruce, cedar, deal or pine is used extensively for places where wear is not overly great

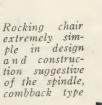
Furniture, Fittings and Accessories FOR THE Early American House

Photographs Courtesy Stickley's





Another rocking chair,—the embodiment of Early American quaintness and primness, covered with demure figured chintz

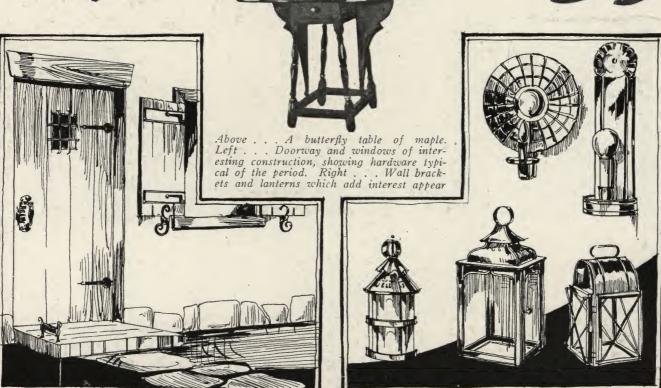






A wing-chair for comfort and an excellent comple-ment to the ment .
fireside. Ins
a modern reproduction





AND FITTINGS ACCESSORIES

PICTURES

Pictures are used, but not frequently. Small silhouettes, hunting scenes, maps, and some-times old-fashioned prints may be used. These are best framed simply and often in maple frames. Old needlework is suitable

LAMPS

Table lamps with pewter bases and some-times colored bottle bases are attractive. Shades should be of chintz or parchment. Pottery includes: Toby jugs, copies of old Liverpool, Bow, Chelsea, Bristol, and other types

HARDWARE

Hardware is not too ornamental. Simple wrought iron hinges and latches may be used on doors and simple iron escutcheons are sometimes used on very early chests.
Knobs and handles on furniture are of wood

FIREPLACES

Wrought iron andirons, tongs, shovels and swinging cranes; and various utensils of iron, brass and copper help to complete the Early American fireplace. Bellows and a brass warming pan with long handle are also used

LIGHT FIXTURES In the present day In the present day Early American room, lighting fixtures of pewter are most ap-propriate. Brackets of leaded mirror or tin back plate type with a candle effect lend an interesting note. Metal lanterns are suitable



BACK TO EARLY DAYS

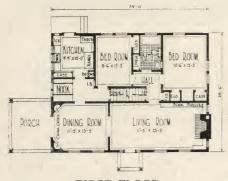
Executed by George Leland Stone, Architect From Plans of Mrs. Thomas J. McAllister, Owner

THIS house, an interesting example of the Colonial adaptation to modern requirements and tastes, presents a woman's idea throughout as executed by a capable architect. There is a tremendous amount of home embodied in a house which appears to be little else than a comfortable cottage. It also embraces the principle of growth with the family re-



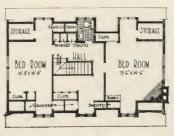
The China Cabinets in the Dining-Room

form a distinctive note in the general scheme. A pair of French doors open into the dining-room and at its far end a very pleasing composition of corner cabinets guard another set of doors leading to the open porch. The kitchen with its cheerful triple windows over the large sink is a pleasant room to work in and quite compact and convenient.

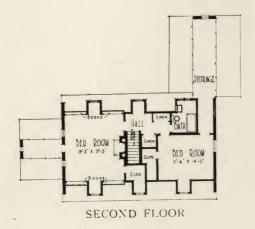


FIRST FLOOR

quirements. The first floor offers all the necessary rooms and facilities of a complete small home together with a few of the little touches which give so much pleasure and satisfaction to the owner. The living-room is quite adaptable to attractive furniture arrangement and the long open book shelves flanking the fireplace



SECOND FLOOR



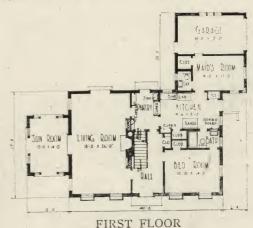
EARLY AMERICAN ANTECEDENTS

Built at Grand Rapids, Michigan
Alexander McColl, Architect



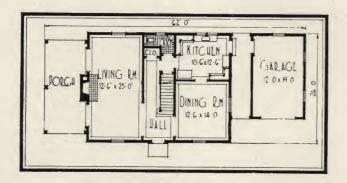
IN seeking to secure the effects of the old Massa-chusetts stone cottages the owner of this home hit upon the thought of using cull bricks rather than stone, not available in the locality where this house was built and the cost of importing it being prohibitive. The bricks for this house were taken from the cull piles of various brick yards and were laid by a real craftsman; the irregularity of size and shape, the variety of color and manner of laying the bricks tending to create the impression of stones and with happy results, for this house surely shows its descent from the restful and charming early American stone houses of our New England States. The plan, too, has been carefully laid out for nicety of living. There is no dining-room as one end of the living-room is used for this purpose, a bedroom occupying the space usually used for the diningroom. The second floor bedrooms must be fascinating with their old-fashioned slanting ceilings and dormer recesses with small paned white windows.

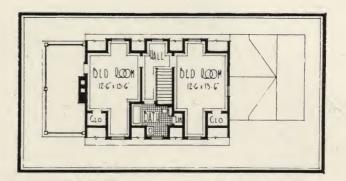
Compare the Similar Features of the Stone Design Above with the All Shingle Design on the Opposite Page.



OLD TIME COTTAGE

Pleasing Example of How a Well Designed Small Home May Be Inexpensive but Possess Charm and Individuality





Hearlier type of American house, with shingled walls and roof. The design is dependent entirely upon the nice proportion of the windows and door openings and the unusual detail around the door. It is interesting to observe how the garage has been attached to the house by means of a covered passage, thus tying this necessary element of the modern building to the main structure of the house and giving the building a much larger appearance. The plans show a clever arrangement of rooms, very livable and extremely economical to construct from which a good design was developed.

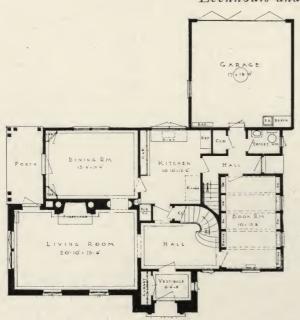




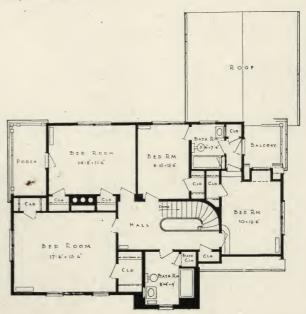
FROM PILGRIM DAYS

Residence of Frank E. Baker, Whitefish Bay, Wis.

Leenhouts and Guthrie, Architects



THIS house is patterned after the Early American houses although its refinement of detail shows the influence of later days. The stone facing of the walls of the first story immediately attracts one's attention to



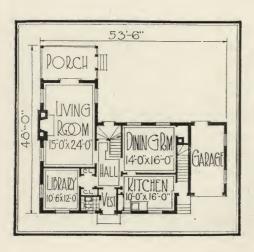
the delightful texture of this material which has been secured by parging the mortar over the stones. Notice how the grade has been raised and the trees welled in with retaining walls laid up dry.



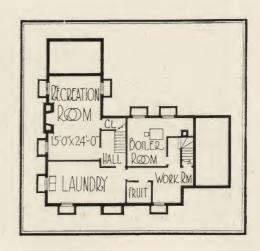
EARLY AMERICAN

Residence of Dr. C. F. Wermuth Whitefish Bay, Wis.

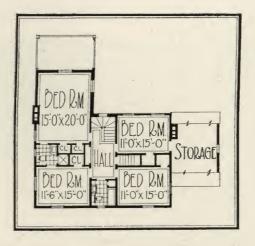
Frederick Lang, Architect



THIS plan presents a house where the living-room is placed to the rear of the property and opens into a porch which leads to the garden. The library is a fine feature and is placed in one corner of the plan and away from the balance of the house. The toilet opens off of the vestibule thus giving more privacy to this room. One of the unusual features of the house is the recreation room below.



One of the great features of the Early American house is the adequate space available for bedrooms on the second floor. The floor plan on the right shows the upper story layout of the house opposite



This Early American home provides an exceptional number of large, well-illuminated and conveniently placed bedrooms. There is a bath connecting with the master bedroom and one serving other rooms as well

C LOSELY patterned after the Early American houses is the home shown on the opposite page. The true lines of the original Colonial house are reproduced faithfully and beautifully. The overhanging second story is cleverly accentuated by color contrast. The first floor walls are of brick, painted with white cement paint and the second floor walls are of siding stained a deep nut brown. This color has also been carried into the blinds and window frames of the first floor as well as the shingle roof. The result is a deep, mellow appearance that most effectively brings out the best points of this architectural type.

Not a little of this design's charm lies in the attachment of the garage to the side. This also permits the upper portion to be used as a handy storage place which can be reached from a second story bedroom without climbing. Note that there is a stairway to the cellar through the door between the house and garage.

The Early American atmosphere has been carried out inside of this house as well as on the outside. Below is shown a view into the long living room with the fireplace on one side. This fireplace has a simple facing with a wood architrave moulding broken around the woodwork and shelf.

INTERIOR OF THE HOUSE ON OPPOSITE PAGE



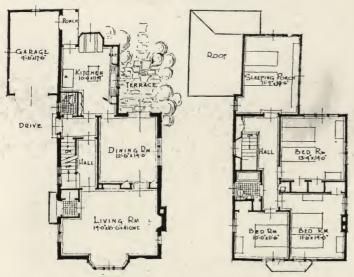


HERE is a close-up detail of the beautifully executed doorway, with its brick platform and seats, of the house shown on page 8. The fluted pilasters, the cornice, and the unusual joinings in the door as well as the seats placed on either side are finely executed and make this an exceptional entrance

THE DEARBORN

Prize Winning Design in the Detroit Free Press Competition

Built by the Shannon-MacKinnon Co. Kurt Steinbach, Architect



The first floor plan shows a compact arrangement with fine service facilities. The porch serves both the kitchen and the garage and gives a covered approach entrance to the garage

The second floor has a splendid arrangement with three fine well-ventilated bedrooms and a roomy sleeping porch which is over the kitchen wing and down two steps



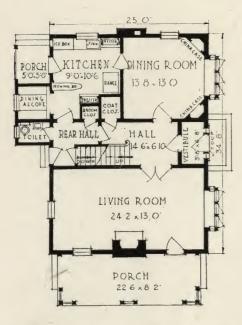
THE "Dearborn," a Detroit Free Press prize home is typically Early American in style and has a simplicity and quaintness seldom found in the modern home. This atmosphere has been retained throughout the decorations of the interior. The house is an especially attractive design for an inside lot which is rather narrow, yet the plan offers a splendid arrangement of six rooms and in addition many convenient and desirable features, such as the attached garage, a first floor lavatory, and a large sleeping porch on the second floor. The kitchen shown above has an unusually bright and sunny breakfast nook at one end which is arranged octagon bay fashion.





MODERN INTERPRETATION

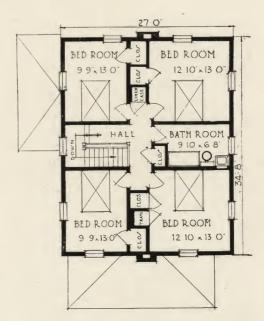
The Residence of J. W. Edwards at Toledo, Ohio
Trowbridge and Ackerman, Architects



FIRST FLOOR

The dining-room is a delightful room with corner china cases flanking the overhanging bay at one side of the room

SECOND FLOOR



N OT everywhere does one see such a desirable, modern Colonial house as this. The exterior is shingled, with stucco introduced in the lower story of the front facade. There is an overhanging second story supported on brackets at the corners and two cleverly

worked in bays. The trellises on the front harmonize with the trellises between the porch posts and add much to the appearance of the house. The interior is equally inviting. There is the usual central hall, from which every room may be reached, with its coat closet.



See page 33 for complete view of this house

New England Colonial

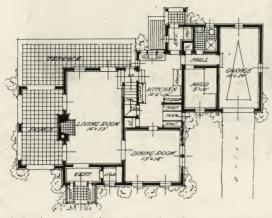
THE NEW ENGLAND COLONIAL

An Appropriate Treatment of the Style

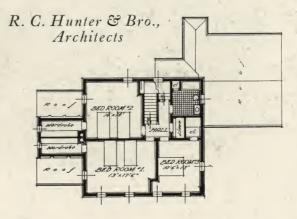
By Paul T. Haagen



Illustrated by a Modern Home of this Type



In the American colonies up to the time of the Revolution there were developed many types of buildings, commonly called Colonial. Of these so-called Colonial types the New England Colonial was simple in mass, of pleasing proportions, and with great refinement of details in the cornices, main entrance, and railings. Noth-



ing was done for effect and the houses were built for utilitarian purposes.

As the Revolution passed, greater prosperity prevailed and the best work acquired a decided French flaire in line and delicacy in detail, a contrast to the English work of the same period. The New England Colonials were mostly of wood which lent itself well to the cutting of fine moldings and delicate details.

From the very beginning the New England Colonists were accustomed to the two-story house with sleeping rooms on the second floor, while their near neighbors in and around Manhattan, the Dutch, were accustomed to have these sleeping rooms on the first floor with only attic storage space above.

The early New England houses had the chimneys in the central part of the building, around which were grouped the rooms and staircase, but as time progressed

Below is shown a modern adaptation of a Colonial doorway with flat fluted pilasters and a pediment head . . . Lawrence Loeb, Architect



this central portion was opened up, the central hall introduced, and the chimneys moved to the end walls, which continued throughout all of the socalled Colonial period. Thus the houses began to shape themselves and took on more formality and repose and greater emphasis was laid on the front entrance with its pilasters and decorative cornices.

In the New England Colonial house the first floor should

be set close to the ground, the windows should be rather small, and the wall surfaces correspondingly large, with the sash divided into not less than three panes in width and two in height.

The porch or piazza is rarely found on the early houses, but made its appearance in the last three or four generations, and today most modern Colonial houses have the porch badly designed.

The houses were usually of frame, but there are many brick structures of later date and also many houses that have frame walls in front and rear, and

brick or stone end walls. This came about when the end walls consisted chiefly of chimneys, and especially where the house was two rooms deep with a fireplace in each room.

Near the sea the roofs were oftentimes topped with a deck and decorative cupola, surrounded with an ornamental balustrade which was known as the "Captain's Walk," used primarily as a lookout for the incoming ships.

Below is shown a doorway suitable for the New England Colonial house with the popular fan motif over the head of the door...Henry W. Rowe,

Architect



An old house, the date unknown, at Wheatly Hills, Long Island, which illustrates the type of New England Colonial house we are discussing



ARCHITECTURAL CHARACTERISTICS

MANTELS
The mantels usually had
wood facings and brick
linings and hearths, and
sometimes marble linings. Oftentimes an
over mantel of wood
was used with delicate
carvings in white pine

DOORS
Arched doorways were sometimes used and the doors were nearly always single leaf or twofold doors and were rarely over four feet in width. The doors were simply paneled

STAIRS
Staircases had elaborate, carved hand-rails, slender balusters, usually three to each tread, with a great variety of turnings; the newel postended with an intricate spiral arrangement

WINDOWS
Windows should be of
the double hung type
with sash cut into rectangular lights somewhat taller than their
width. About twelve
lights to the window is
a good proportion

MISCELLANEOUS
The Palladian motif was
used where dominance
was required, and classical details were applied
to the doorways, cornices, and railings. Flat
pilasters and tall slender
columns were utilized

THE NEW ENGLAND ROOM

By Kathryn E. Ritchie and Margaret Haines
Sketches by G. Grattan Cassidy

THERE is a simplicity and conservatism in the New England Colonial style house which meets with quick response from the person who desires a home free from the eccentricities of modern design. It is a style he will not tire of easily, and should he be fortunate enough to have in his possession any of the lovely old pieces of furniture made in this country before the Revolution, he will be doubly attracted to the New England Colonial house as the one which will provide the most suitable back ground for these furnishings.

The walls of this type of house may be treated by one of several methods. They may be panelled with pine, or have a wainscot of wood to chair-rail height with plaster or a highly figured wallpaper used above. The latter treatment will probably be best suited to the present-day demand for color and



Eighteenth Century type of secretary desk and chair appropriate for a New England Colonial interior. Chair rail height panelling with interesting figured wall-paper used above, illustrates the typical wall treatment for this type of house

life in interiors, and can be made thoroughly typical by the use of some of the reproductions of paper now obtainable in authentic Colonial designs and patterns. Ceilings are usually plain and plastered. Floors may be of wide boards or hardwood, wax-finished, with rag rugs, either braided or woven, or gay hooked rugs upon them.

Woodwork is an important feature in all types of Colonial homes. In the New England Colonial, where walls are plastered or papered a baseboard is used, and oftentimes a cornice of wood. These are painted a soft gray, ivory, or cream. Since much of the furniture for a house of this type is built of mahogany, doors are often of mahogany also, as are the handrails and treads of stairways. The risers and balusters of the latter are always gray, ivory, or cream, however, corresponding with



A corner arrangement of furniture for a New England Colonial house, including desk, and chairs covered with brocade and damask, showing the Adam and Sheraton influence

ARRANGEMENT BY MARSHALL FIELD & CO.

ROOM BACKGROUNDS

WALLS
Wainscotings of walnut,
spruce, cedar, and pine
are used frequently to
the ceiling height or on
the fireplace wall. Later,
paneling to chair rail
height with floral, historical and scenic wall
papers came into use

CEILINGS

Plain plaster ceilings
are most generally
found in the New England Colonial house.
More pretentious homes
sometimes have ceilings
of Adam design in dining-rooms. Cornices of
classic design are used

FLOORS
Floors of the earlier
type of New England
Colonial are of wide
boards, mostly of oak
and later of narrower
boards. Sometimes
these are painted black
or dark green and the
cracks whitewashed out

COLORS
Reds, blues, greens and yellows are used extensively. Wainscoting when painted was usually white or cream and occasionally in tints of the different colors. Colors are brought out in decorative fittings

DECORATIONS
Decorations consist of
classic motifs in the
carving of furniture,
fireplace, and cornice.
The claw and ball, shell
motif and broken pediments are frequently
used. The American
eagle is one emblem

Note the low wood

paneling and carving

of the edge of the

mantel showing at the

extreme left of picture. The blue and white ginger jar on the mantel is always

decorative

the rest of the wood-work in the house. Corner cupboards, with open shelves or glass enclosed, their interiors often painted a contrasting color to the walls, lend charm and intimacy to living and diningrooms of New England Colonial houses.

Fireplaces usually have a brick or plaster facing. A typical mantel-piece is one flanked with slender pilasters, its center panel carved with festoons or urns or other

classical motifs. Hand carving is always a distinguishing feature of beauty of Colonial mantels. A portrait usually hangs above the mantel.

A variety of tables is used in houses of this old period—gate-leg, pie-crust, tip-top, and butterfly tables with graceful Sheraton tables and buffets for dining-room use. Other furnishings which may be used are highboys, lowboys, carved chests, settees, candlestands, desks with book-case tops, etc. The pieces which actually date back to pre-Revolutionary days are becom-



A settee, sewing table and fire screen excellent for use in a New England Colonial house. Wood paneling for walls and the wide board flooring are especially noteworthy

ing more and more difficult to find,—however, excellent and faithful reproductions may be obtained which are entirely satisfactory. In general this furniture includes pieces designed according to the styles of the famous Georgian designers in England—Chippendale, Sheraton, and the brothers Adam,—together with others of typically American origin such as Governor Winthrop desks, Windsor chairs, and high-backed rocking-

chairs. Other chairs which find a place in the New England Colonial home are ladder-backed, ring, and small straight-backed rush-bottomed chairs.

In the dining room or more formal type of living-room, fiddle-backed and the Georgian type of chairs would be appropriate.

Decorative accessories consist of brass or wrought iron fireplace fittings, portraits and fine gilded Chippendale mirrors, old deep blue Staffordshire ware and lustre ware for display on dressers in the dining-room.



Courtesy Metropolitan Museum of Art A bedroom in which every detail of furnishing and background is carried out according to the best traditions of the New England Colonial style. From a house at Haverhill, Mass.

UPHOLSTERY AND HANGINGS

WINDOW DRAPES
Ruffled curtains and
simple curtains of net
or scrim are best for
glass curtains. The
simpler type of room
when over curtains are
required suggests gaily
flowered chintzes or
pretty cotton prints

WALL HANGINGS
Wall hangings in the earlier type of house consist of tapestries and needlework. Later, wall hangings are less frequently found. Wall papers fill this need of decoration because of their interesting designs

UPHOLSTERY
Needlepoint, wool repps,
chintses and handwoven
materials are used in
the carlier and simpler
New England Colonial
r o o m. Damasks, velvets, needlepoint, striped
silks, hair cloth, and
brocades come later

FLOOR COVERINGS
The floor coverings
most often seen are the
old hooked rugs, the
rag rugs and the braided
round and oval rugs in
bright colors. Oriental
rugs of Persian design
are most suitable in an
18th Century room

MISCELLANEOUS
The early 17th Century
New England Colonial
is very rugged, simple
and unpretentious in its
furnishings. The proportions become better
in the 18th Century and
the furniture more
graceful and artistic



Ruffled white curtains with overhanging and valance of gay chintz are an appropri ate treatment for either bed-room or living-room



A piece of furniture very convenient for use as a dumb waiter in a dining-room or for bric-a-brac and books



A typical Georgian chest-on-chest, especially suitable for use in bedrooms, on account of the large amount of drawer space afforded

CHESTS

Early chests: Connecticut Sunflower chest and Hadley type. Later chests: Chest on stand, chest on chest, and highboy followed by the Chippendale low chest of drawers, the Hepplewhite and the Sheraton

An unusually attractive arched window made up of a number of small panes and hung with tied-back ruffled curtains, a typical window

An example of a four-post bed, elaborately carved, and steps for mounting. The customary canopy and valance are not shown

TABLES

Occasional tables consist of tip tables or tripod tables, Pembroke tables, Sheraton side tables, card tables, game tables, candle stands, gateleg tables. Dining tables have cabriole, tapering and reeded legs

Hurniture FOR THE New England Colonial House







FURNITURE CHAIRS

The earlier type of chairs are the Windsors, slat back and ladder back chairs. Wing chairs with claw and ball feet, Chippendale, Hepplewhite, Sheraton and Adam type chairs are common

WALL PIECES

Wall pieces consisting of: Corner cupboards, slant top desks, banjo and bracket clocks, grandfather clocks, canopy beds, Sheraton and Hepplewhite sideboards, mirrors, etc., after famous designers



Curtains of small all over patterned chintz trimmed with ball fringe and hung simply give a charm and freshness to a nook



The pincapple design which characterized beds made during the later American Empire

period may be dis-tinguished

A graceful fire screen ornamented with flowers, used to protect the face from the too great heat of the



A typical high-boy. Note the difference from the chest-on-chest. The sun burst carvings, broken pediment broken pediment and finials occur

WOODS

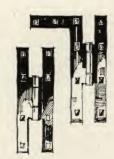
The woods of the earlier Colonial are pine, cedar, oak and walnut, having a waxed finish. Mahogawarea jinish. Manoy-any is the wood of the 18th Century. It is fre-quently inlaid with ebony, amboyna, pear and satinwood



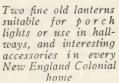
Fittings and Accessories



for a New England Colonial House



Typical door hinges of the H type and L type and combination of the two used on the majority of the Colonial doors





An octagonal tray characteristic of the early Colonial



One of the diminutive ships, a model of an old time sailing vessel, brings the atmosphere of the sea into New England Colonial houses. Especially suitable for use on mantels in livingrooms and dining-rooms



Another odd shaped tray embodying the Colonial motifs





A pendulum type mantel clock. Note the design of the



A fine banjo clock with painted glass panel—a wall type



A type of mantel clock popular in clock popular in the late Colonial period



A corner cupboard designed for use in an early New England Colonial room. Note the different opening outline from the one in the opposite corner

Corner cupboards, such as pictured to the right and left, filled with old lustres, Stiegel glass, pewter, brass and colored porcelains add charm and interest

FITTINGS AND ACCESSORIES

LIGHT FIXTURES

The early lighting fixthree carry lighting fix-tures consisted of oil lamps and candles. In adapting the old designs for modern usage one may use pewter or brass fixtures with candle globes and for the later type of room, glass, brass, silver and crystal

HARDWARE

Delicately designed hardware mostly in brass is the type found on pieces of furniture consisting of escutcheons, drop handle knobs, shoes, castors, finials, etc., each cabinet maker exhibiting a different design than the others

FIREPLACES

Brass fire dogs, shovel, tongs and poker, a brass bed warmer with its long turned wooden handle, a copper kettle, an old brass fender and the bellows reposing in the corner give the fire-place its Colonial atmosphere

PICTURES

For the earlier type of New England Colonial, the floral, ship, and pic-tures of silhouette type are appropriate. The later and more refined room calls for portraits after the school of Ben-jamin West, Copley or Gilbert Stuart

LAMPS

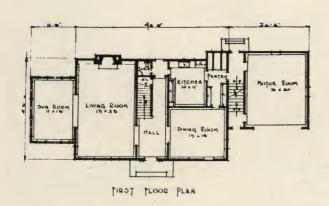
LAMPS
Lamps may be made from old glass bottles, candle sticks, pewter lamps, etc., with shades of chintz, parchment and sometimes silk. Also Stiegel glass, Staffordshire, Bristol, Delft, silver, pewter, copper and porcelains are used

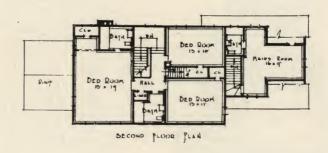


SYMMETRICAL COLONIAL HOUSE

A Well Balanced Design Built in a Chicago Suburb

Wm. T. Braun, Architect





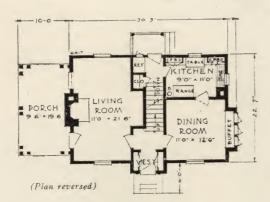
THE virtue of this plan is the symmetry of the sun porch at one end and the garage at the other. Low roof lines and a fine sense of balance create a departure from the typical Colonial house with its central hall. Height is thus minimized and the impression is given of being close to the ground. An unusual arrangement is the rear stairs leading to the maid's room and bath above the motor room, separating same from rooms on the second floor. Access to the attic is provided by a stair from the second floor. The exterior

walls of the house might be covered with either shingles, laid ten to twelve inches to the weather, or wide siding painted white or light gray and with the blinds and roof of a bluish green color. In the sun 100m the central pair of doors only are made to open, while the sidelights on the side of the doors are stationary. This room would be very desirable during the hot summer months, for the open doors give a sense of bringing the garden indoors and making it a part of the house. The inherent dignity of this design recommends it.

DIFFICULT TO EXCEL

Tested by Time-Found Practical-Still Popular

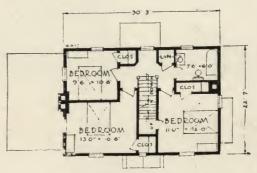
From the Architects' Small House Service Bureau



FIRST FLOOR

THIS dignified Colonial house will prove to be an exceptionally handsome home in practically any section of the country. Outwardly this home differs little from the accepted Colonial pattern, but the interior however, has numerous conveniences and large fine rooms.

The house has a rectangular plan and the simple roof lines make it economical to build. The gracefully hooded Colonial entrance leads to a small vestibule with a coat closet along either side of the entrance door, and immediately beyond is the stairhall, the stairway lighted by a window in upper hall. The living-room well lighted is not shaded by the porch.



SECOND FLOOR





The interiors of the home opposite are carried out in the exact spirit of the style. To the left is the diningroom fireplace, the mantel of which is built of wood and is part of the decoration of the paneled walls. The dining-room chairs are Hepplewhite, gracefully fitting into this harmoniously fitted room



Left—One of the built-in bookcases on either side of the living-room doorway to the sun-parlor. The cherry desk and Windsor chair are early American.

Right—A view from the living-room into the hall and dining-room beyond



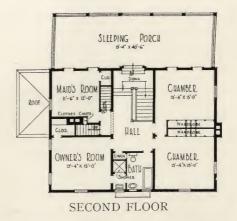
Right—The living-room fireplace is an authentic reproduction of the old Colonial facings with an early American wing chair drawn up close to the hearth. The whole house is furnished with Early American furniture of which many of the pieces are authentic antiques



STAUNCHLY IMPOSING

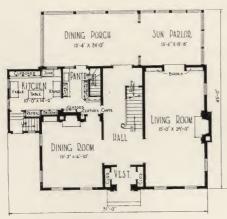
The Residence of Robert W. Wetmore, Minneapolis

Tyrie and Chapman and C. A. Gage
Associated Architects





See Interiors on Opposite Page and Details of Front Entrance on Page 23



FIRST FLOOR

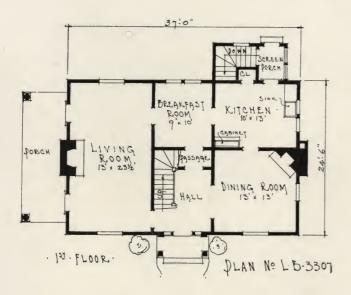
WHITE shingled house with dark contrasting A blinds simulating the finest traditions of the old Colonial houses, modernized to meet present day living, is this house built at Minneapolis. Aside from the usual arrangement of first and second floor rooms in the Colonial houses, the one unusual characteristic is the two-story porch in the rear extending across the entire end. On the first floor a portion of this enclosure becomes a dining porch with access to the kitchen through the pantry and at the living-room end a sun parlor. This gives a commodious sleeping porch on the second floor. The wardrobe arrangement in the two chambers over the living-room is worthy of study for not only does each chamber have two wardrobes, but also two small closets as well. All the interior woodwork is clear birch, and the floors are of beech.

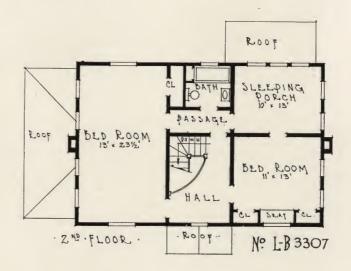


SIMPLE COLONIAL

Six Room Wood House Design

From the Long-Bell Lumber Co.





WHETHER because of traditions that endear, or intrinsic merit the Colonial type is a beloved heritage and everywhere seems to be meeting with increasing acceptance. There is a charm about this purely American dwelling that improves with acquaintance and with the passing years. The home pictured above is closely typical of the New England Colonial style. A feeling of substance and permanence is apparent in its simple lines and ample dimensions and its promise

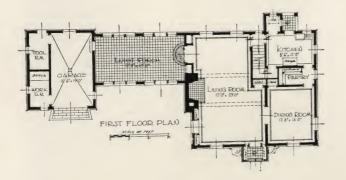
of comfort is sustained by the well-developed floor plan. The colors are white and green.

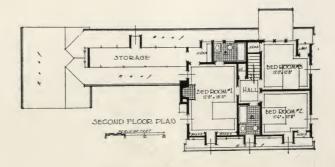
Downstairs, the spacious convenience of the layout is at once apparent. One distinguishing feature is the fireplace in one corner of the dining room. The large and well located breakfast room just off the kitchen is another good characteristic. Upstairs, we find an extraordinarily large and well fenestrated master bedroom and space for two other sleeping rooms.

TRUE NEW ENGLAND COLONIAL

The Home of Walter Gill, Esq., Glencoe, Ill.

R. C. Hunter & Bro., Architects





H ERE is an example of the pure New England Colonial type of house. The story-and-a-half main house, the attached garage and "woodshed" porch connecting the two, the general line and mass, the symmetrical spacing of doors and windows, the simple entrance porch with sidelights and fanlight, and the delicacy and refinement of all the details make this home true to type. The building is well placed on the lot . . . it sets back a considerable distance from the street and is greatly benefited by the fine old trees. There is

no garden in front, but a smooth green lawn, broken only with the entrance walk, driveway and the trees all of which gives a sense of order and repose. At the rear an informal old-fashioned flower garden is laid out. You enter the house directly into the living-room. This room is quaint and old-fashioned, irregular in shape and with a very low ceiling. The stairs are enclosed with access from both the living-room and the kitchen. On the second floor there are three bedrooms and two baths. Note the livable living-room porch.



To the right is shown the fireplace in the living-room, a faithful reproduction of those of early Colonial days. The mantel is of wood and the facing and hearth are of brick the hearth being raised just a bit above the floor level



Notice the extreme simplicity of this fire-place wall. There is a small inconspicuous picture moulding at the ceiling line which is painted to harmonize with the walls and ceiling. The base of the room is a low wood base

Below is a view of the main entrance hall, with a typical New England Colonial staircase having mahogany hand rail, newels and mahogany treads. The risers and turned balusters are painted the same color as the standing trim of the room

The dining-room has a low dado of wood painted the same color as the trim around the doors and windows. The walls above the dado have been papered with a reproduction of a charming old Colonial paper. The corner china cabinet is good

INTERIORS OF HOME ON OPPOSITE PAGE

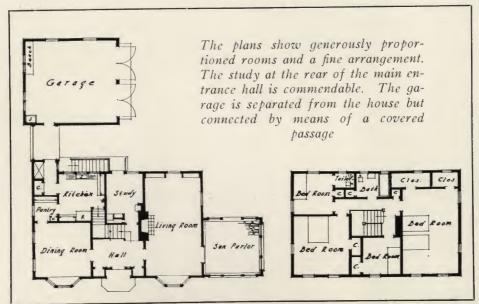






COMMON SENSE COLONIAL

Residence of Dr. Harry M. Warner, West Hempstead, L.I. George R. Thompson, Architect



exemplifies how well the use of frame construction and

THIS house is a fine example of New England frame details may be adapted to this type of architec-Colonial work built to house a modern family and ture. Of particular note is the unusual handling of the sun parlor with casements having larger sash division.

Gates and Trellis

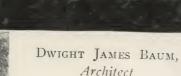
A Southern Colonial porch with the end panel filled in with trellis and vine

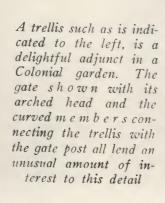
Above . . . A group of windows with an arbored canopy above, which, when covered with vines provides a lovely shade

To the right, the opposite end of the porch referred to in the picture above, showing more clearly the proportion and divisions of the trellis work. You will note that the members of the trellis are themselves delicate in relation to the structural members of the porch

A division between the garden and the lawn is accomplished by means of a wide open trellis to the height of the centre of the arch in the porch trellis. This division or fence completes a tie-up with the main building as well as adding a decorative feature

Below is the entrance gate to the estate. Note











Dutch Colonial

THE DUTCH COLONIAL HOUSE

A Discussion of the Style

By Paul T. Haagen



O secure an informal home-like atmosphere for the average small house, there is no style that quite takes the place of what is com-

monly known as the Dutch Colonial type. This type of house retains the low, cozy, homelike appearance of the one-story or story and a half house, yet with all of the roominess of two full stories and is the only style with a livable second floor under a sloping roof.

C. W. Lampe, Architect

The house shown on this page is a modern adaptation of the Dutch Colonial style illustrating the sloping roofs with the wide overhang at the front and back and a long dormer window on the second floor

graceful roof lines curving out at the eave line and sloping gently over the walls in wide projections, casting deep shadows and offering protection to the walls

shingles, and in many houses four or five materials were artfully combined in a useful and appealing manner. The Dutch Colonial house is remarkable for its long,

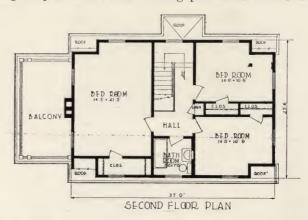
were of field stone; ofttimes

of timber and stone covered

with stucco, clapboards and

PORCH DINING ROOM FIRST FLOOR PLAN

The first Dutch Colonial houses were built in New Amsterdam, on Long Island, Staten Island, and in New Jersey, and were quite crude. Sometimes the walls



in inclement weather. Ofttimes the eave projection is carried far enough forward to form a porch and later to give more story room, the slopes were lifted and broken near the ridge which gave added beauty of outline and resulted in the gambrel roof. The roof covering should be rough in texture, of solid color and should never be spotted or variegated.

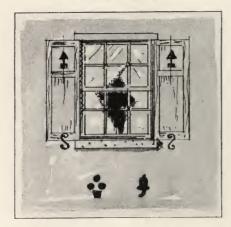
Dormers were seldom used in the earlier houses, and where they are found they probably were added at a later date. The long dormer used today in the type popularly designated as the Dutch Colonial house, is a development of our modern demands to make the interior second floor arrangement more livable. This long dormer, when used, requires the utmost skill on the designer's part to bring it into harmony with the low effect of the exterior. If dormers are to be introduced it would be best to use the true type of Colonial dormer.

The mass of the Dutch Colonial houses usually consisted of a central feature with adjacent wings at either end, and new portions, when required, were added at the ends. The Dutch Colonial house of today is liable to be too high, brought about by economic reasons and the narrow building lot, and does not have the effect of

wideness so charming in the o'd houses. The houses were never tall, had low story heights and sloping ceilings in the second floor which in reality were used mainly for storage purposes, bedrooms being on the first floor.

In the true Dutch Colonial houses the main entrance door should be a Dutch door, one that is divided into an upper and lower half each portion operating sepa-

A simple fireplace is shown to the right with wood paneled walls which might be used in a Dutch Colonial



These blinds have cut-out ornaments which could be well used on the Dutch Colonial home

rately. Side lights and transoms are in keeping and may be used, but it is not unusual to see only the wood paneled doorway frame with flat pilasters and crowned with a simple cornice.

The windows should be small in scale with divided sash, never one large pane of glass as is commonly seen—twelve panes to a window is a good division. The divided sash gives scale to the design and should be used in both upper and lower sash; with the window heads close to the ceiling. Casements were hardly ever used in the older house, and when resorted to today call for exceptional skill in designing.

The window and door openings are never rounded at the head except for small quarter circle sash or louvers introduced into the gable ends.

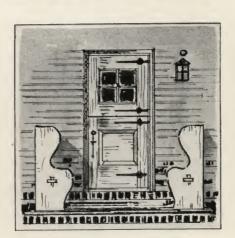
Panel shutters painted white were used on the first floor with conventional cut-outs inspired by natural forms such as the pinetree, the acorn, etc.; on the second floor the slat blind may be used but should be painted green or a dark color to match the roof.

The Dutch did not excel in cabinet work. They used

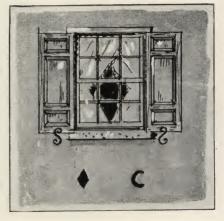
simple materials, as found in their locality, of hewn timbers with molded fireplace frames, and facings and hearths of old Dutch tile. Ornament was sparingly used and only on cornices and the trim of doors and windows.

The Dutch Colonial house is suitable for the smaller home. It has no pretense or elaboration and the gambrel roof makes possible great numbers of closets.

The fireplace facing and hearth is of Dutch tile, the facing being surrounded by a rather bold molding



A Dutch door in keeping with the style with settles on either side



Another pair of blinds of solid panels and without cut-outs may also be used

ARCHITECTURAL CHARACTERISTICS

MANTELS

The fireplaces were usually of simple materials of hewn wood with molded frames and Dutch tile for the facings and hearths.

Ornament was sparing

DOORS

The main entrance should have a Dutch door which is divided into an upper and tower half. Interior doors should be of six or eight wood panels

WINDOWS

Casement windows were not used in the old houses. The double hung window should be used with divided sash. A good division is about twelve lights

BLINDS

Paneled wood shutters were used on the first floor with conventional cut-outs, as indicated on the illustration of the shutters above. Slat blinds may be used

CABINET WORK

The Dutch did not excel in cabinet work.
They used simple materials crudely formed with molded frames.
Ornament was sparingly used on cornices

The DUTCH COLONIAL ROOM

By Kathryn E. Ritchie and Margaret Haines

Sketches by G. Grattan Cassidy

THE Dutch Colonial is one of the most popular styles for small and medium-sized houses in this country today. Its quaint, snug, homelike appearance gives it an unusual appeal.

The rooms in a Dutch Colonial house are usually low and symmetrically arranged. Windows having twelve small panes of glass are also low and wide and are often recessed, allowing for seats or storage chests to be built in below them. With bright colored cushions, these window-seats are always a most attractive feature in a Dutch Colonial house. Ruffled tieback curtains with over-



An early Dutch Colonial spirit has been brought out in this modern grouping pictured above. The spindle back rocker is of interest as is also the antique hooked rug. Photograph, courtesy of Marshall Field & Co.

hangings and valances of chintz or hand-woven materials are appropriate for the window treatment.

Although large patterned and gayly colored wall paper is sometimes used on the sidewalls, extremely rough plaster having a greyish cast will make a more pleasing background. Ceilings may be flat plastered or have exposed beams. In the latter instance, the under side of the second story flooring may be allowed to show, or the space between the beams may be plastered. Floors are of wide boards, stained dark, and are partially covered with rag



Other pieces, in the picture at the left, such as the chairs with their Dutch splat backs, the table, candlestick and cabinets filled with porcelains show the Dutch influence. The paneling is bold in design

At the right is illustrated a fine example of a Colonial room showing the later Dutch influence. Note the Dutch tiles and the mantel carried flush with the walls. Photo, courtesy Metropolitan Museum of Art

ROOM BACKGROUNDS

WALLS
Seventeenth Century.
Dutch Colonial suggests wide and roomy chimney corners. The walls are sometimes covered with wood or plastered and whitewashed. Mouldings were used sparingly.
Later type rooms were papered and paneled

DECORATIONS
In the first half of the
17th Century mechanical methods of decoration in mouldings and
turning are used. The
carving and painting
preserve a primitive
quality. Later the ornament becomes classic
and refined

FLOORS
Early 17th Century
Dutch Colonial floors
are of brick, tile or
wide oak boards and in
the period were sanded
neatly. In the 18th
Century the floor
boards became narrower—the narrower
ones being laid frequently in parquetry

COLORS
Reds, blues, greens and yellows are employed in the upholstery and drapery materials. Textures of wood, glass, gilding, silver, pewter, brass, copper and iron with occasional bits of pottery lend color and variety to the interior

CEILINGS
Low ceilings predominate. A heavy central or summer beam generally in 17th Century Dutch Colonial. Later, in the first half of the 18th Century, ceilings are higher, usually of plaster with no ornamentation

rugs, or sometimes hooked rugs.

The proper treatment of woodwork is always an important factor in Colonial houses. Dutch Colonial rooms generally have a cornice and a baseboard or a low wainscot of wood. This should be painted a greyish white or ivory. In the hallway, risers of the stairs and the balustrade are white, while the treads, newel post, and handrail are mahogany.

Fireplaces are also an important item in the Dutch Colonial scheme. They are usually shallow, and chimneys project into the rooms. The wall space on either side can be used for built-in bookcases, high-backed settles, or cupboards. Wood is used for the mantel framework.

The hood is either built up square to the ceiling or reaches unusually high on the wall, terminating in a narrow shelf. A reproduction of old Dutch tiles in blue and white would make an interesting hearth or facing for the fireplace instead



The pieces above are modern reproductions characteristic of the later Colonial. One feels the Dutch influence in the proportion and curves of the upholstered wing chair. Courtesy of Marshall Field & Co.

of red brick more commonly used.

The furniture of a true Dutch Colonial house is heavy and rather somber. Present-day comfort will, of course, demand certain modifications in order that the house may be more livable. In general, the appropriate furniture would be pieces selected from any one of several periods,-seventeenth century type showing Dutch and Flemish influence, and eighteenth century type including Oueen Anne, Chippendale, Heppelwhite, Sheraton, and Duncan Phyfe. The accompanying illustrations and those on the following pages contain suggestions for interesting furnishings.

The most typical piece of Dutch Colonial furniture is the Kas, a massive cupboard standing on great ball feet, and usually elaborately painted with fruits and flowers. This may be used in the dining-room to hold silver and linens. Other furnishings might include a gate-

leg table with William and Mary chairs.



Above . . . An authentic example of an early Dutch Colonial interior of the better type. The turnings of the table and high-boy legs, the shaped aprons, and the high backs of the two chairs near the fireplace, are of Dutch origin. Photograph, courtesy of the Metropolitan Museum of Art

UPHOLSTERY AND HANGINGS

WINDOW DRAPES For the early type of interior, simple curtains made of homespun material, ruffled curtains of muslin or voile looped back and hung to the apron, are appropriate. East Indian printed cottons with ruffles may be used

UPHOLSTERY
The typical upholstery
materials consist of tapestry, needlepoint, velvet, wool, materials, and
homespun fabrics.
However, in our present day reproductions
we frequently may use
bright colored chintses
and printed linens

WALL HANGINGS
Tapestries and hangings of velvet or damask may be used in the better type Dutch Colonial room. In the cruder type of room, panels made of gaily printed cottons of East Indian origin are more suitable for hangings

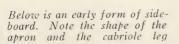
FLOOR COVERINGS
Rugs and carpets
should be used sparingly in this type of interior. When used, the
most appropriate rug is
the hooked rug. In
rooms of the later period one finds a few
Oriental rugs but simpler coverings prevailed

MISCELLANEOUS
The typical Dutch Colonial is of New York
and Philadelphia. The
Dykeman house, the
oldest house in New
York, is of the 17th
Century Dutch Colonial. Van Cordtland Manor, once Washington's
headquarters, is later

urniture FOR THE

Dutch Colonial House

Hunging racks such as illustrated at the left are suitable for the display of bric-a-brac in the later type of Dutch Colonial

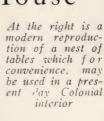






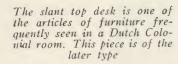
In center above is an unusual example of a chair
made during the
Revolutionary period and found in
the vicinity of
New York

At the right is a modern reproduction of a nest of tables which for convenience, may be used in a pres-ent day Colonial interior



Below is pictured a sofa of excellent design and appropri-ate for use in an 18th Century Colonial room









This grouping shows the quaint Colonial atmosphere created by the use of ruffled curtains, flower boxes, hanging rack and the writing desk. Courtesy of Marshall Field & Co.

FURNITURE

CHESTS

The earliest type of chest is the Kas, a typ-ical Dutch chest, made usually of pine with ball feet. The chests change in the latter period to high-boys, or chests on legs with underbracing of oak

TABLES

There are a great va-riety of tables used. The earlier type are chair tables, gateleg chair tables, gateleg tables and tresh tables. The later ones include drop-leaf tables, card tables and pedestal type CHAIRS

The early type of Dutch Colonial chair has very simple turn-ings, the seats being either of wood or rush. Later types show the Oueen Anne influence in the slat backs and cabriole legs Below is the typical Dutch Kas or Chest. Of pine, painted and rather crudely carved, with Dutch ball or muffin feet. Courtesy of the Metropolitan Museum of Art



WALL PIECES

Alcove beds and canopied beds were used at this time. Cupboards of the court, press, and corner type, hanging racks and slant top desks are the pieces most frequently seen WOODS

American oak was used in the early periodthis preserves a lighter color than the English oak. A great deal of quartered oak and pine was used: Maple, ash, nut and fruit woods are used in combination



Pewter pitchers such as illustrated above and the salt shaker are both usable and ornamental for the Dutch room

Below. Modern

adaptation of old lamp, elec-

trified for pres-

ent day conven-

ience, is always

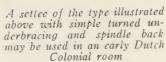
appropriate

Fittings and Accessories for a Dutch Colonial House

Below. China simply decorated in bright floral patterns adapted from chintz designs lends color to the Colonial table. Courtesy, Marshall Field







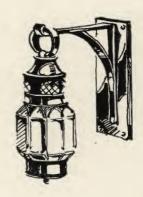


Glassware of the type sketched above is frequently seen in colors, blue, milky white, green and clear



Below. Old ship lanterns, and bulls' eyes are frequently adaptable to the Dutch Colonial house

Modern interpretation of old candle sconces such as sketched above shows one design that is appropriate



FITTINGS AND ACCESSORIES

HARDWARE

The andirons,

crane and copper kettle are utensils of gen-

eral use in the Dutch Colonial

fireplace

The iron hardware of the early period consists of hinges, door locks, escutcheons, door handles and chest handles. Brass is the material used for the later period hardware both on doors and furniture LAMPS

Earthenware, oriental china, porcelain figures, silver, brass and pewter are used in abundance in the Dutch Colonial interior. Table lamps of brass and bridge lamps with simple iron standards

PICTURES

Walls are hung with many pictures large and small, portraits of members of the family, landscape and flower pieces by Dutch masters. Old samplers and pieces of needlework are frequently framed

FIREPLACES

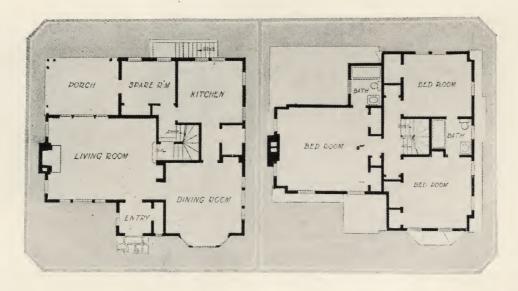
Fireplaces may be fitted out with fire irons and various utensils of iron, brass and copper including kettles, tongs, shovel, and iron cranes. A warming pan and bellows near a fireplace are interesting features

LIGHT FIXTURES

Fixtures of pewter and brass and sometimes copper, adapted from old candle sconces, lanterns, etc., are the most suitable for an early Dutch Colonial room. Later fixtures are of brass and silver

SUNLIGHT AND SHADOW

The Residence of D.W. White at Douglaston, N.Y.



THE plan of this rather prim and sedate house is quite compact, with a wide stairs ascending from one end of the living-room, using only the smallest possible space. Note the stairs from the kitchen passage, which permits access to the second floor without going

through the living-room. The spare room on the first floor might be used as a maid's room, breakfast room, or a study. The graceful lines of the exterior are given emphasis by the fine Colonial details as well as the white shingles, and the dark blinds that contrast well. THE white paling fence encloses a tiny garden at one side of the entrance. The garden is planted with hollyhocks and other old-fashioned flowers, and lends a gracious charm to the entire composition. Note the entrance door, with the beautiful glass panels in the upper part, as well as the detail supporting the eaves of the sloping roof.

Photos by Van Anda



Alfred Scheffer, Architect

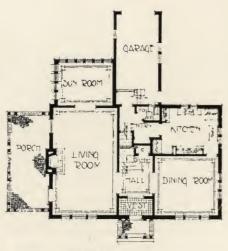
THE roof above the entry slopes gradually from under the second floor window sills and is metal covered with locked joints and standing seams. This well-lighted entry, so beautifully designed in its ornamental details, has a pleasing setting in the more severe prim lines of the house.



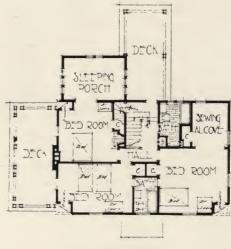
CONSERVATIVE AND COMFORTABLE

Built at Grand Rapids, Michigan

J. Vanden Bogert, Architect



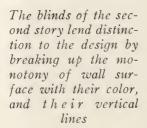
FIRST FLOOR



SECOND FLOOR

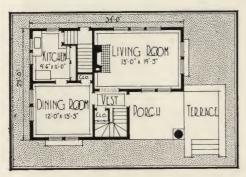
T HE particularly noteworthy elements of this plan are the sun room, opening from the living-room, and the attached garage, through which one enters to reach the kitchen and the basement stairs; and on the second floor the desirable sleeping porch adjoining one of the main bed-rooms and the sewing alcove

in a second bed-room. The rooms are all large, well proportioned and arranged to accommodate the furniture required. The house has a lower story of brick, while the second floor is of frame construction. This house is built at Grand Rapids, Michigan, and possesses great charm and livability.

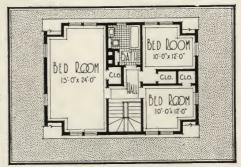




Occupying a corner position, the design and location of the garage, connected to the house by a trellis, is important. It is of shingle exterior in keeping with the house



A RATHER attractive adaptation of the Dutch Colonial s shown in this house, with the porch occupying one corner. The designer has been careful to use a proportionate support at the corner to give the appearance of sturdy construction capable of supporting the structure above.



ENRICHED BY IVY

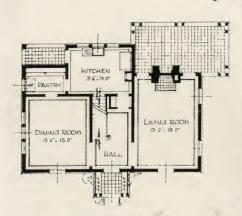
Stucco... Shingle... Stone, at Dayton, Ohio





A VERITABLE GEM

A Dutch Colonial House of Refinement Designed by R. C. Hunter & Bro., Architects

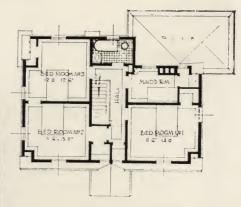


FIRST FLOOR

W HAT could be more pleasing than the refreshing contrast of this little white Dutch Colonial house setting snugly amidst a bower of trees and shrubbery with a foreground of a neat green lawn! This is the kind of a place that comes to mind when we think of a home in the suburbs . . . a hospitable white cottage with a green roof,



An entrance porch with benches and vine covered trellis to bid one welcome and offer old time cheer within



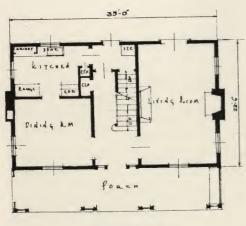
SECOND FLOOR

a tree or two to shade the entrance porch and the living porch as well, a stretch of green lawn, shrubbery banked on one side for fragrance and for color. The plans of this house, are convenient, compact, and, above all, livable and homey. The ceilings are low after the manner of the old Colonial houses and there is plenty of wall space for furniture.

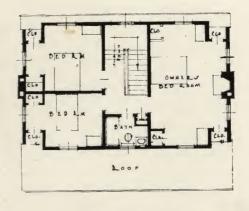
UNCOMMON TYPE OF DUTCH COLONIAL

It Preserves the Sweeping Roof Line

From the Architects' Small House Service Bureau



FIRST FLOOR



SECOND FLOOR

THE long front porch stretching along one side of the house was a feature common to many of the old original Dutch Colonial houses. In this design, prepared by the Architects' Small House Service Bureau, Indianapolis, Indiana, this feature has been retained to good advantage. The result is a Dutch Colonial house that is unusual and yet one that preserves an important characteristic of the old work. Through this handling the roof is given a long curved sweep across the front

that is more in keeping with the original lines than are the numerous clumsy imitations that someone has happily called "Such" Colonial.

The construction of the house is of frame, finished with wide siding, excepting inside the porch where the wall is of stucco, another feature common to the old houses. The simple posts and trelliswork are appropriate and pleasing and altogether this house presents an appearance exceptionally distinctive for its type.





A TYPE THAT IS ALWAYS YOUNG

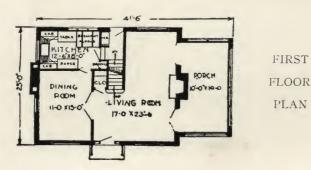
6-Room Brick House Design

from the American Face Brick Association

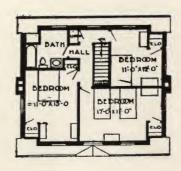
OLD in years, but young in spirit, the Dutch Colonial style retains its freshness and appeal in spite of all the charms and blandishments exerted by other styles in an effort to outshine its graces. Here we have a very attractive example in which the snugness and compact quality of the type is expressed in a marked degree.

From the well designed entrance to the highly efficient kitchen, this house merits the consideration of those who would build a home that will retain its appeal and solid worth far into the future. The sketch shows the well proportioned fireplace set between the French doors which lead onto the broad, enclosed sun room. Summer or winter this room will provide a popular haven for all members of the family.

Equally inviting is the large living room, well lighted



SECOND FLOOR PLAN



from the front, rear and side and so shaped as to afford distinctive nooks for decorative purposes.

Upstairs, the layout of three bedrooms is roomy and convenient. The easy location of beds is shown on the sketch. Closet room is adequate and there is nothing further to be desired in the way of illumination.

Brick always sets off the Dutch Colonial style to good advantage and a good example of its effectiveness is shown on this page.

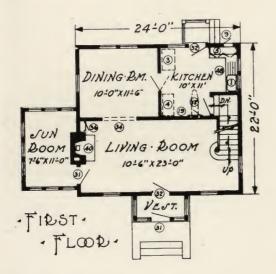
The construction need not be solid brick, a veneer will look just as well and will be strong enough structurally. Note that a roof line very close to the true gambrel style is employed here and should be retained and not modified although the Georgian arch of the entrance hood might be altered to the Dutch Colonial shape if desired.

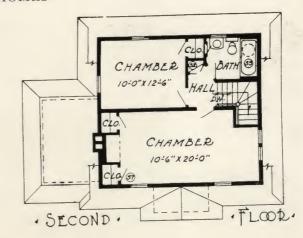
AN ADAPTED TYPE

With Model Floor Plans Suggested by American Builder

THE exterior design and the interior layout illus-I trated on this page have been proven and tested by time. Always it has won popularity wherever it has been erected, and in fact, is probably the most commonly copied design in the country.

In spite of the fact that it has been commonly used, this design is not at all commonplace. How well it looks, when properly painted and landscaped, may be seen from the illustration below. The interior arrangement is conventional but it has all the simplicity and





convenience of arrangement that architects have worked out through long years of experience as being the best.

Living room stretching across the front of the house with sun porch on the side is always an ideal arrangement. In this interior the living room fireplace is placed at one end and at the other a staircase. The front vestibule is convenient.

Suggested equipment for this house is listed below.

KEY TO EQUIPMENT

1. Kitchen Sink

3. Range 4. Refrigerator

Kitchen Dresser

9. Package Receiver

12. Ironing Board

16. Dining Nook with Tables and Seats

19. Thermostat

26. Flower Box 31. French Doors 32. Glazed Door

34. Plaster Arch

36. Book Case

39. Disappearing Stairs 40. Fireplace with Throat Damper, Dump

Ash Hearth

48. Garbage Container 52. Linen Closet 55. Bath Tub with Shower

57. Mirror Door

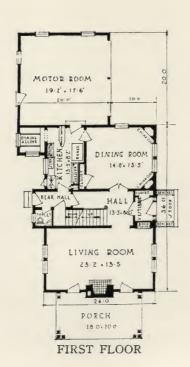


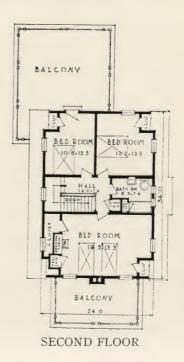


GOOD DUTCH COLONIAL

Six Room Wood House Design from the Curtis Companies Service Bureau

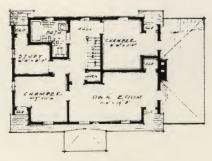
LL the pic-Aturesque and homey qualities of the Dutch Colonial style are retained in this satisfying house. Its roof and quaint batten shutters contrast in color with the shingled side walls. A good sense of balance is given the house by the attached two-car garage, opening off the kitchen. It serves to offset the mass of the porch at the





The Colonial entrance, with its hood and benches, leads to an interior that is thoroughly livable, from the spacious livingroom to the admirable kitchen, where everything is within arm's reach. The master's bedroom, almost as large as the living-room, and two large balconies, are notable features of the second floor.

opposite end.



SECOND FLOOR

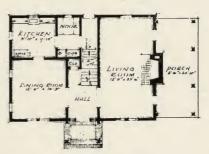
INVITING SMALL HOUSE

Residence of Mr. John Martin. Rockford, Illinois

Jesse A. Barloga, Architect



ONE always feels some spirit, quaint and homely, hovering about these Dutch Colonials that endears them quite universally to us all. Possibly it is the associations and ties to former generations that strike a chord of sentiment. This delightful small house holds an unmistakable charm for us. The architect has achieved a well balanced plan in both stories with large rooms and the minimum of waste hall space, yet the halls do not appear unduly small. The living-room and porch are the dominant points of interest of the first floor plan, with the dining-room generously proportioned. The plan has been executed with restrained simplicity—in keeping with the style—of shingled walls laid with a wide exposure to the weather. The blinds lend just the right touch at the most apt spot and the sweep of the roof where it overhangs the first floor gives character to the building. Too often we see builders omitting the curving sweep of the roof which lends grace and distinction to this type of structure.



FIRST FLOOR

The great charm of this house is that it will represent to many, the mellow homelike dignity which one expects to find in the Dutch Colonial. This effect is heightened in this design by the shingle color. The square entrance, projecting in front of the truly designed mass of the house, also helps to soften the bold front and to augment the other mellowing influences.

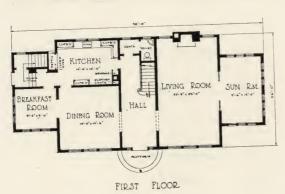


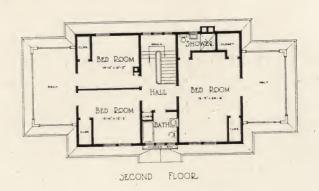
"DIFFERENT" DUTCH COLONIAL

One of the Demonstration Homes Exhibited by the "News" of Buffalo, New York

THERE are Dutch Colonials and Dutch Colonials, but here is one that is a bit different from those ordinarily encountered. The difference between this house and the ordinary Dutch Colonial lies in the treat-

shown on both the elevation and the floor plans. There are six rooms in the house in addition to a breakfast-room and a sun-room. The hall is exceptionally wide, and while there is a considerable waste of space in a





ment of the roof and the handling of the course of shingles above the sun-parlor. It is well to note the detailing at the entrance with its attractive hood and the flower boxes at the small windows on the second floor. A glance at the photograph above will show that a good deal of attention has been given to provide plenty of light and air throughout the house. This is evident from the number of windows and their location as

wide hall, nevertheless, where economy is not a prime feature to be taken into account when building a house, wide halls such as the one shown are permissible. Although they are not economical, they do add a good deal in appearance and comfort. In addition to the main bath-room located on the second floor, there is a shower in the master's bed-room, and a toilet on the first floor in the rear of the hall.

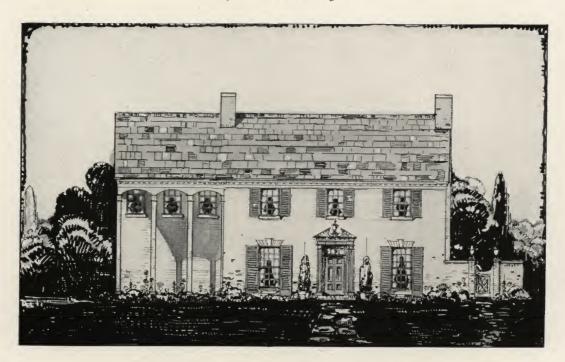


Southern Colonial

THE SOUTHERN COLONIAL HOUSE

An Appropriate Treatment of the Style

By Paul T. Haagen



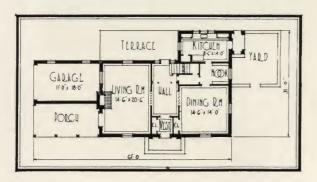
A modern home in which many of the Southern Colonial features have been adapted, particularly the slender two-story columns and classical details

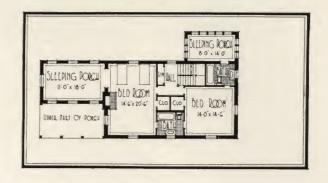
Colonial home was of brick or masonry construction rather than wood, the wooden type being typical of the Northern Colonial. This Southern Colonial house had many characteristics of the English Georgian house, for, unlike the Northern Colonist, the Southerner belonged to the gentry and was accustomed to the mode of living among that class in England of that period. Thus came about the marvelous Southern homes so expressive of Southern hospitality, with connecting wings and outbuilding usually consisting of slave quarters, smoke and wash houses, dairy buildings, gardens and summer houses, with each of these dependencies designed in harmony with the main buildings and complete in each detail. Many of these smaller buildings might

well be taken as examples from which -to model the smaller home of today.

The distinguishing marks of the style are the tall brick chimneys of generous size on the gable ends, dignified and rich doorways, cornices and details with the details closely following the classical style, but inclined to be more bold in execution than delicate. The story heights are usually quite high, made necessary by the warmer climate of the South and the scale of the interiors. Usually a rather formal central hall with a monumental staircase along one wall divides the rooms, opening on either side from the hall, which occurred on both the first and second floors.

The plan was usually in perfect balance and symmetry, of great dignity with a central building, flanked





with lower wings, ofttimes connecting with end wings and making a five-unit composition. The details, while rich, are simple and bold in design. The two-story porch or portico was typical of this period with slender, tall classical columns, which should not be confused with the two-story imitation stone column of a later period. Wide, roomy galleries or verandas were favorite details, made necessary by the warmer climate which accounted for the fact that these galleries were really outdoor living-rooms. Many times there were double-decked porches, having two floors and supported by two sets of columns, one superimposed above the other with the upper column, smaller in scale and more delicate.

Cellars were not generally used as it was the custom to build a low ground story given over to store rooms and service quarters, and the high second floor therefore became the main floor, on which were located the spacious and formal rooms. This story was reached by exterior staircases, monumental in character.

The roof slopes were generally kept between thirty degrees and forty-five degrees of the horizontal.

Circular and octagonal rooms were used, which lent themselves well to the dignified interiors.

The interiors were simple, but beautifully designed. There were few paneled walls and interior ornament was refined and concentrated. Cornices and door trims were made up of finely carved mouldings set against plastered walls. Wainscots of plaster with intricately fashioned base and cap moulds, were used in the more formal rooms. Wall papers were much in vogue. It was of conventional design with floral and bird patterns predominating. Scenic papers were also popular.



E LABORATELY carved mantels of fine details with marble hearth and facings were used in the Southern Colonial style. The paper is also typical. Photograph courtesy of the Metropolitan Museum of Art.

ARCHITECTURAL CHARACTERISTICS

MANTELS

The mantels usually had wood facings with marble linings and hearths, the woodwork being finely executed in carving with fine mouldings. Over-mantels of wood were used

DOORS

Great simplicity of rich mouldings and fine proportioned panelings were used on the doors, the door trim being made up of finely carved mouldings set against plastered walls

STAIRS

Stairs had simple, but beautiful curves in balustrades and stair strings and the newel was concealed in a swirl of balusters mounted on the first step of the stair

WINDOWS

The windows should chiefly be of the double-hung type with the casings nearly flush with the outside face of the wall, the sash being airily divided, offering no obstruction to light

WAINSCOTS

Plaster or wood wainscots usually in the form of a dado and either paneled or unpaneled were used in the main rooms with intricate ap moulds and base, ofttimes part marble

The SOUTHERN COLONIAL ROOM

By Kathryn E. Ritchie and Margaret Todd Sketches by G. Grattan Cassidy

Photographs Courtesy of
The Metropolitan Museum of Art

THE words "Southern Colonial" call up charming pictures of stately, white-pillared homes viewed down avenues of ancient overarching trees, beautiful gardens, great verandas, and wide flung doors. For those to whom the glory of a home is its hospitality, the house, even though it be of small dimensions, which is nevertheless designed and completed in accordance with the traditions of Southern Colonial style, has an immediate and irresistible appeal.

True, the early houses of the old South owned by Englishmen of means, were built on a pretentious scale, suggesting the manor houses of England. However, it is quite possible to create something of their spirit in the modern home of medium size. A wide hallway run-



ning through from front to back, papered with scenic wall paper; a great open fireplace fitted with brass fire-dogs and andirons, if not in every room in the house, at least in the living-room and dining-room, will help to produce the proper atmosphere and setting.

In the downstairs rooms, walls may either be entirely paneled with wood and painted a light gray-green, cream or other delicate shade, or they may be paneled to chair-rail height, and have scenic paper used above. Chimney breasts are always of wood from floor to ceiling. An occasional tapestry, family portraits, maps, and pictures having an architectural subject are used for wall decoration. Floors are stained dark, and are highly polished, Oriental rugs,



Left.. Another interior where the walls are entirely panelled with wood. The graceful furniture, broad fireplace, wall sconces, and damask hangings are typically Southern Colonial. A room from Almodington, Virginia

Above. Southern Colonial interior showing walls, paneled to chair rail height, typical Chippendale chairs and tilt-top tables. The doorway treatment is especially interesting. Gadsby's Tavern, Alexandria, Virginia

ROOM BACKGROUNDS

WALLS

Walls above chair rail are covered with wall paper showing historical or rural scenes in gay colors or monochrome. For more elaborate effects damask, brocatelle or textile wall papers are used CEILINGS

Ceilings are painted of tinted ivory, white, or various soft tones to harmonize with walls and wood trim. Carved and moulded cornices are painted to match ceilings. Ceilings are always light in tone FLOORS

Flooring of wide boards is most charactertistic. These are stained dark or painted, after which they should be waxed and highly polished. Marble is sometimes used in entrance halls. but wood is common

COLORS

Reds and yellows predominate, but they should be in softened and subdued shades, never used in pure form. Soft blue and other delicate tones are used on walls, and for curtains and coverings

DECORATION

The eagle and presidential motifs predominate in decoration. Carved mouldings, pilasters, columns decorate structural details of rooms and furniture. Classical details, swags, and ribbons are typical

or hooked rugs being the suitable coverings.

The original Southern colonists brought with them or imported much of their furniture from England. It consisted chiefly of Adams, Chippendale, Heppelwhite and Sheraton pieces, the most beautifully designed styles in the history of furniture, which fact accounts for the stately charm and beauty of Southern Colonial homes. Space does not permit a detailed description of each of these styles, but they may be studied in many excellent books on furniture in our libraries and museums. Authentic reproductions of these pieces are still being made in this country today and are available to the modern home builder. In general, the furniture and decorative style is Georgian. The accompanying illustrations and those on the two following pages show examples of typical pieces of furniture which should be used in an interior planned along the lines of the Southern colonial. A wide range of choice is given.

Special pieces appropiate to a house of this period are carved chests, high-boys and low-boys on which are displayed treasures of plate and china, the top being covered



An exceptionally beautiful Grandfather's clock of a type found frequently in Southern Colonial houses of the Early 19th Century. Suitable for use in a hallway

with some bright colored fabric; desk; a great variety of tables in every room,—square, round, and oval, folding and drop-leaf, large and small, card tables, and tea-tables; Chippendale arm chairs, wing chairs for the fire-side; Heppelwhite sideboards for use in the dining-room with a beautifully proportioned to ble and set of chairs.

In the bedrooms, large four-post beds are used, with tester tops and feather mattresses; t'ey should be hung with a valance and curtains of gay flowered material. Dressing tables and graceful Adam chairs, ruffled muslin curtains at the windows, and hooked rugs on the floor complete the furnishings.

The principal decorative accessories are handsome carved and gilded Chippendale mirrors; crystal chandeliers, wall sconces, brass and iron candlesticks; delicately wrought pewter

pieces and heavy solid silver plates and salvers. Color abounds in rugs and hangings, in rich damasks, satins, and brocatelles for cushions and window draperies. Simpler materials, such as chintz, are more appropriate for smaller homes.



The room pictured above from Petersburg, Va., Early 18th Century, contains excellent suggestions for the treatment of wall spaces

UPHOLSTERY AND HANGINGS

UPHOLSTERY

Furniture coverings consist of damasks, brocades, satins, velvets, taffetas, leather haircloth, and cotton and linen prints of copper-plate designs usually showing flags or portraits of heroes

FLOOR COVERINGS

Beautiful Oriental rugs, or those of similar effect, together with fine hooked rugs, are most appropriate for this type of interior. Carpeting covering the entire floor may also be used in some cases

WOOD AND FINISH

Mahogany most characteristic for furniture. Curly maple and satinwood also used. Larger pieces of furniture are often decorated with painted flowers, musical instruments and bows and arrows

WINDOW DRAPES

Glass curtains may be of fine mull or lawn, trimmed with hemstitching, drawn-work or embroidery. Overcurtains of damask, satin, toile de Jouy, calico, trimmed with fringe, and valances used

MISCELLANEOUS

Foot-stools, firescreens, all types of chests, high post beds, banjo clocks, and clocks painted with historic scenes, great numbers of tables and chairs characterize this period of American history



A quaint little dressing-glass appropriate for use on a chest of drawers or dressing-table in the bedroom



Southern Colonial House

Photographs Courtesy of THE METROPOLITAN MUSEUM OF ART



A Southern Colonial dining-room from Baltimore, Md., Early 19th Century, where graceful Sheraton table and chairs, create dignity and beauty



Mahogany desk with bookcase top



FURNITURE

TABLES

Above. . Mirror with simple gilt frame, the upper part of the glass being painted in

a characteristic manner with a patriotic emblem

These are numerous throughout the house and of many types:
Pembroke, tip-tof,
card, tea, sewing tables
and candle-stands

MIRRORS

Below...An interesting Sheraton mixing-table of mahogany with satinwood inlay

appropriate for use as a serving-table in the

dining-room

Mirrors are an important item, girandoles and convex mirrors surmounted by an eagle. Frames are usually of mahogany

CHAIRS

Chairs mainly of the Sheraton and Hepplewhite type, having straight legs, either square and tapering, or round and fluted

WALL PIECES

Beautifully proportioned side-boards are especially characteristic of this period, as are also desks, with slant tops a feature



An interesting mirror for a Southern Colonial house having a carved wood frame surmounted by an eagle



Above . . . Beautiful gilt framed mirror having emblematic painting at top, and characteristic urns and architectural moldings



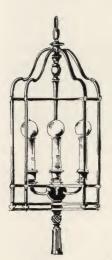
CUPBOARDS

Corner cupboards and open shelves in dining-rooms and living-rooms, having beautifully arched tops and mouldings in harmony



Fittings and
Accessories
for a
Southern
Colonial House





Another type of brass lighting fixture particularly appropriate for use in stair well or entrance hall

The beautifully carved over-mantle piece, brass fender and andirons, and lovely old fire screen help create the feeling of hospitality in Southern Colonial homes



An iron foot-scraper of unusual design to add interest to the entrance of a Southern Colonial home



Bow-front sideboards with fine brasses, gilt framed mirrors and exquisite candlesticks such as those pictured above, are used exclusively in Southern Colonial rooms

A knocker of interesting design and proportion using the popular eagle motif



Type of lantern fixture having fine brass fretwork for hallways, sunrooms or entrances

FITTINGS AND ACCESSORIES

PICTURES

Portraits in pastels, pictures painted on glass, prints, mezzo-tints and paintings having an architectural subject may be used for wall decoration. Miniatures are particularly characteristic of the period

CHINA AND GLASS

Knocker of beau-

tiful design characteristic of fine brass work used in Colonial homes

Southern Colonial shelves display beautiful chinaware imported from France and England, and Lowestoft brought from Canton, China. Fine cut glass, lustre ware, and Stiegel glass are also used

SILVER

Silver and Sheffield plate, exquisitely engraved, occupies a prominent place in Southern Colonial homes, the urn shape being most frequently used in the design of tea-pots and sugarbowls

FIREPLACES

Fenders, andirons and fire tools are mostly of brass, beautifully executed in fine lacey openwork designs, and extensively engraved, the American eagle being a prominent decorative motif on many pieces

LIGHT FIXTURES

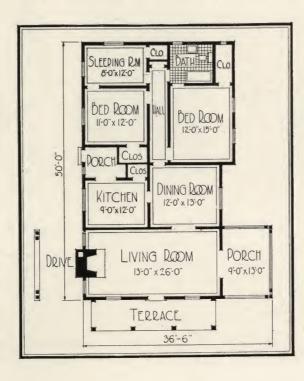
Crystal chandeliers, beautiful wall sconces, large numbers of candlesticks are typical of this period. Oil lamps of glass, metal, china wired for electricity may be used to great effect on mantels, etc.



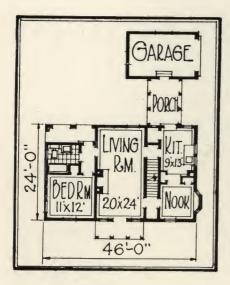
MT. VERNON COTTAGE

Residence of J. J. Bettes, Winter Park, Florida

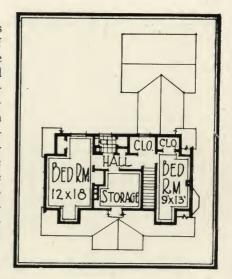
N unusual adaptation of A the Southern Colonial type of home has been effected in this small cottage. With its tall columns it is reminiscent of Mt. Vernon and is presented as an example of what might be accomplished with the use of such a treatment. An unfortunate feature of this house is that the detail is not quite in scale with the balance of the house and we believe it would be better if the entrance door motif were not so wide, the columns more slender, and the parapet rail more delicate. The floor



plan is very commendable with its reasonably large living-room and the delightful adjuncts of a terrace and screened porch. Two bedrooms and a sleeping porch with convenient closets open from the narrow hall in the rear, all conveniently placed to the bathroom in the corner of the house. The front entrance is slightly elevated above the ground level by a brick platform, on either side of which is the planted terrace. Double-hung windows with shutters are characteristic of the Colonial.



PRACTICAL feature of this A house is the arrangement of rooms on the first floor so that the bedroom and bath are entirely isolated from the rest of the house, thus making it possible to rent this room if desired, or to have a guest room with entire privacy. Another nice arrangement is the covered porch which connects the kitchen with the garage. We do not like the use of stucco in the pediment above the entrance portico and believe that the house would appear to better advantage if the chimney had been symmetrically placed in the middle of the roof.



FIRST FLOOR BEDROOM AN INDEPENDENT UNIT

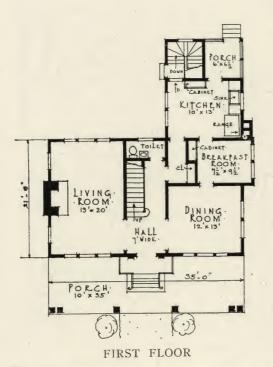
Residence of W. L. Tandy, Cincinnati, Ohio

Paul Cook, Builder

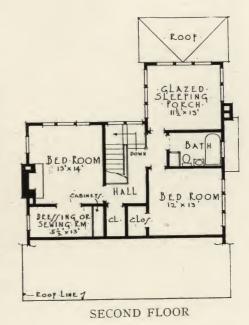


REMINISCENT OF SOUTHERN COLONIAL

A Pleasing Style for the Warmer Climates
From the Long-Bell Company



THIS house, reminis-cent of the early Southern Colonial days, is distinctive particularly because of the high porch extending across the front and the beautifully proportioned doorway in its classical detail. It exemplifies how adaptable are the old styles particularly the frame house, to modern American needs. The porch floor is below the level of the house, thereby endowing this really small house with added height. The plan is an adaption of the typical Colonial house with a central hall and staircase, but with the room arrangement developed for modern living. The second floor has a sleeping porch.







Colonial Cypes



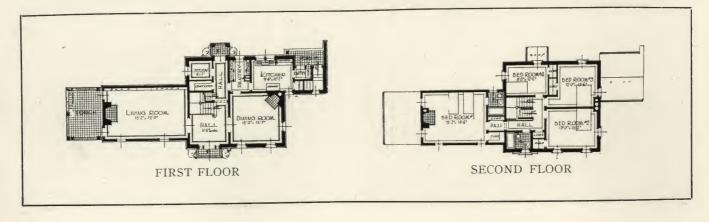
VARIETY OF MATERIALS

The Residence of Miss Louise C. Underwood, Tenafly, N. J.

R. C. Hunter and Bro., Architects

M ANY of the modern houses built along Colonial lines miss the charm which might have been theirs if less monotonous formality of symmetrically balanced fronts had been used, constructed of but a single material. There is a certain definite character obtained in the judicious use of a variety of materials for the country house that is not to be found when only one material is employed. This with equal force applies to the matter of proportions and relations of mass and

arrangement of detail. This house shows a pleasing combination of brick and wood. The mass and detail of the living-room wing is such that it fits properly into its subordination to the main body of the house, yet this wing is in every respect in strong contrast with the balance of the house. The floor plan shows a logical arrangement as suggested by the exterior. Four good bedrooms and two baths have been built into the second floor. This house presents a well-planned structure.



TO the right is shown a covered entry with the door sheltered from the elements. It is of simple construction, yet it is a distinctive and rich detail admirably suited to this Colonial structure. It is interesting to contrast the treatment of the two entrances shown on this page,—so different, yet in keeping with the style.

rd.

I N the entrance below, the opening has been framed with a delicate and refined treatment of wood projecting slightly from the walls of brick. The result is an entrance of classic refinement entirely in harmony with the simple lines of Colonial architecture. Both doors illustrated on this page are from house shown on opposite page.





THE brickwork is of the "clinker" type, with raked joints in natural color of the cement, and while the varying shape of the brick is taken advantage of to the fullest extent, still the face of the wall is maintained to a line so that the texture does not detract from the delicate Colonial detail.

THE rugged texture of the clinker brick walls is in marked contrast with the extremely delicate detail of the entrance doorway. This wide paneled door is flanked by narrow panels of leaded glass and finished with a broken pediment. Slightly above the ground level is a narrow brick platform.

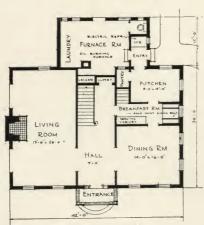


DIGNIFIED AND COMFORTABLE

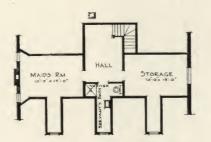
Nine Room Brick Colonial House at Norfolk, Va.

Designed and Built by Walter C. Fain

HERE is a dignified looking brick house of good proportions, built of dark face brick and with a slate roof. The important exterior



FIRST FLOOR



THIRD FLOOR

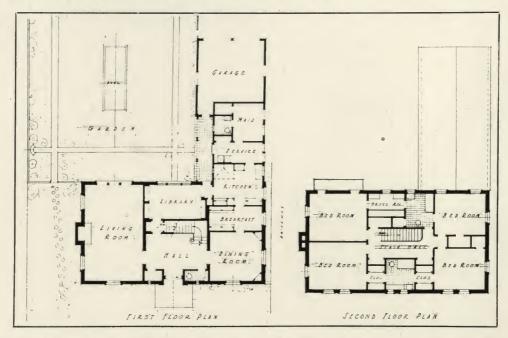
features are the entrance and the side porch, both of which are excellently handled so that they assist in giving a good appearance to the house. Rooms are located on all three floors, the upper floor being given over to a maid's room and a storage space, although the storage space could be converted into another bed-room. There is no basement. All the facilities usually obtained from a basement are found in the furnace room at the rear.



SECOND FLOOR

STATELY BUT UNOSTENTATIOUS

Designed and Built by Marshall P. Wilkinson, Beverly Hills, Calif.



No unnecessary details have been introduced into the design of this delightful house but the entire treatment is so well done that the straight lines and plain surfaces produce a simple richness often lacking in the more pretentious houses. The plan shows a central hall characteristic of the Colonial home.





Photographs by VAN ANDA

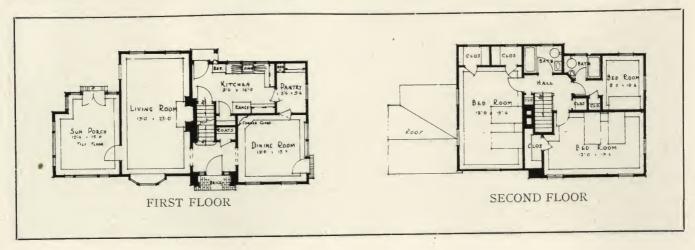
CHARM OF SHINGLES THE

The Residence of Howard Townsend, Jr., at Douglaston, N.Y.

Geo. Thompson, Architect

wide exposure to the weather in the manner of the early Colonial houses and the detail throughout shows the influence of the typically Colonial. A generous supply of windows in every room makes for light, cheerful rooms which reflect the spirit of friendliness and hospitality so in keeping with this style, further emphasized by the wide entrance. Rooms of generous size are provided

S IMPLE, comfortable living is possible in such a on both first and second floors. The large sun porch house as this. The exterior is of shingles laid with with tile floor is a pleasing adjunct to the spacious living-room both winter and summer, and in these rooms we find, in spite of the many window openings, well arranged wall spaces to accommodate the furniture necessary in this type of room. On the second floor are two large bedrooms and one small bedroom which might be used as a child's or maid's room. Other views of this splendid residence are shown on opposite page.



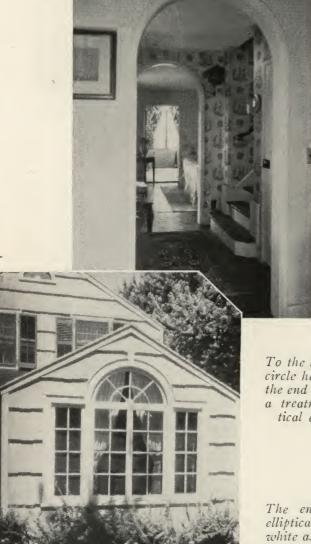
To the right is the fireplace of the living-room. Note the delicacy of the moulding and its fine proportions when set against the wall

Below . . . The archway from the dining-room into the hall. The narrow moulded trim of these arches is characteristic of the style, as is also the gaily patterned wall paper in the hall and staircase



Left . . . The brick faceing of this mantel piece is true to type and the hearth is of the same material

The corner cupboard, customary in the dining-room of Colonial houses, is shown below. Note the refinement of the moulding and the nice detail of the design



To the left is shown the circle headed window in the end of the sun porch, a treatment both practical and decorative

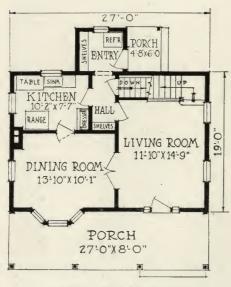
The entrance with its elliptical arch is painted white as is also the trim. The pilasters are fluted and the trim over the arch is slightly moulded to carry out the true Colonial expression



QUALITY IN A SMALL HOME

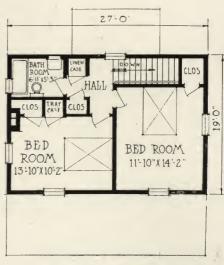
Five Room Wood House Design from the Curtis Companies Service Bureau of Clinton, Iowa

Trowbridge and Ackerman, Architects



FIRST FLOOR PLAN

HIS small home in the Colonial style, with its generous front porch is a house of more than ordinary merit. There is a nice balance maintained between the entrance and the bay. The latter is an interesting feature of the dining-room. The interior shows a practical arrangement of five rooms and bath, which may be built on a shallow lot. Every room in the house has light and ventilation from two sides. It will be noted that the plans reproduced here have been reversed. Either way, the house is good.



SECOND FLOOR PLAN



Two Interiors from Colonial Days

The simple beauty of the fireplace and the oak parquetry floor add a good deal to this pleasing ensemble

A bedroom in the Colonial style. Teh woodwork is painted white. Dul red brick are used in the fireplace and the floor is oak.





Left . . . A view of the living-room in the house on the opposite page. The fireplace and hearth of brick are fashioned in the same frank and pleasing manner in which the exterior of the house is designed. The mantel facing is of wood of fine Colonial mouldings

INTERIORS OF THE HOUSE ON OPPOSITE PAGE

Right . . . Another view of the living-room, showing the en-trance hall and the stairs the lower half of which is open and finished with simple Colonial balusters painted white, and handrailing with a newel post of the same dark shade as the treads of the stairs. Note how effective are the unadorned arched openings into the hall and dining-room beyond



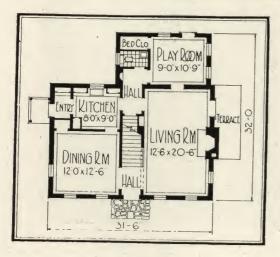


PENNSYLVANIA DUTCH COLONIAL

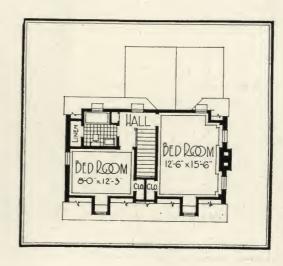
Residence of W. G. Zeamer, Birmingham, Michigan

Designed and Built by Carl Shapter

B ESPEAKING the sturdiness and simplicity of the early settlers, this Pennsylvania Dutch Colonial house has much to commend in both design and plan. The walls of old brick of variegated colors and the roof of wooden shingles achieve a fine exterior which derives much of its charm from the frank and direct use of simple materials and the use of straight lines, all decoration being restricted to the wood entrance doorway executed in true Colonial fashion. Windows are symmetrically placed in the wall surfaces and roof, and those on the first floor have been equipped with solid shutters which are decorative and at the same time useful.



A fine provision in the plan is the room in the rear of the living - room with its adjoining bed closet and lavatory. This space might be used as a play room, or library, and would be particularly convenient in case of illness for it can be isolated from the rest





This Colonial interior is of the farm-house type. The fireplace here was used not only for heating the room but also for cooking purposes. Some of the floors in the original houses were of stone flags but this floor is of linoleum in a pattern made to simulate randomlaid stone or tiles

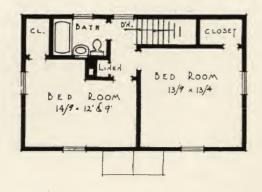
FLOORS and FIREPLACES

A Harmonious Combination Helps to Carry Out the General Decorative Scheme



Here is an interior of a more formal type. This shows a Colonial bed-room in a city house. As will be noticed, the fireplace is of an altogether different type from that shown above. It is more decorative and less utilitarian, and is intended to be used for heating only. The floor is of oak





GOOD LOOKS and SMALL SIZE in a COLONIAL DESIGN

4-Room Shingled House Design from H. C. Crook Realty Co., Kenosha, Wis.

SIMPLE arrangement, charming appearance, economical in both materials and labor, and carrying an impression of dignity and solid worth that is considerably in excess of its actual cost, this design deserves the careful consideration of those whose requirements are met by a four-room house. Note the clever location of the dining alcove and the generous size of the living room.

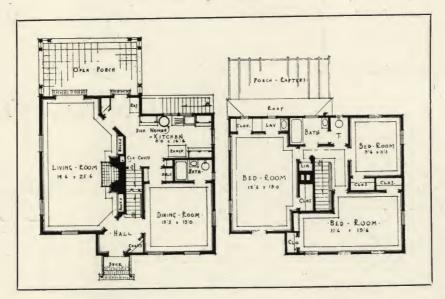




FRANKLY AMERICAN

The Residence of M. A. Barto, at Bronxville, N.Y.

Geo. Thompson, Architect



THIS most unusual plan embodies a large livingroom with splayed walls which give the fireplace and built-in bookcases the effect of being recessed back from the rest of the room. The dining-room with its adjoining bath is nicely adaptable as a bedroom if so desired, for it can be isolated from the other quarters. The unusually large kitchen opens directly into one end of the living-room through a diagonal partition.



THE delicately moulded pilaster trim and cornice of this entrance set against the wood siding bespeak good taste and accentuate the beautifully proportioned dcor. The quoins at the corner are cut out of wood to simulate the stone quoins which were used on the brick houses of Georgian England.

B RICK laid on edge forms the steps and platform which serve the platform to the left. The wrought iron rail on either side of the steps is fashioned of plain square wrought iron spindles, and brass finials are used to cap the newels. The frank treatment with simple materials harmonizes with the simplicity of Colonial architecture.

DETAILS OF HOME ON OPPOSITE PAGE

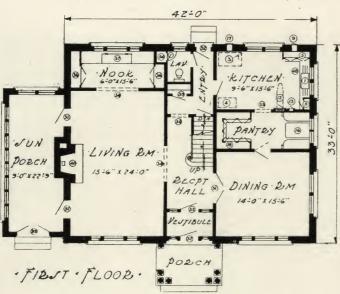
O PEN bookcases flank this fireplace and are recessed back from the line of the walls. Notice how the simple wood trim has been carried around the arch of the bookcase and blends in with the unadorned walls. Typically Colonial, yet desirable in the modern American home.

W OOD facing of low relief mouldings and pilasters and delicate carvings under the mantel shelf frame this fireplace of brick. The extreme delicacy of the moulding and the thin, narrow shelf give the mantel character and Colonial distinction.





WITH COLONIAL DIGNITY

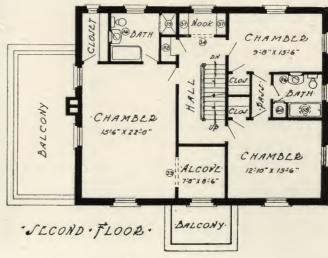


THE floor plans shown above are suggested by the editors as model layouts for the stately Colonial home pictured. Brick is an especially appropriate material for the expression of such a Colonial style as this. Especially impressive is the pillar entrance with its wrought iron railing overhead. The modern sunporch on the right does not detract from the Colonial lines and adds to the salability of the design. This is a home that will grow even more beautiful as it ages.

KEY TO EQUIPMENT

- 1. Kitchen Sink.
- 3. Range
- 4. Refrigerator
- 5. Kitchen Dresser
- 9. Package Receiver
- 12. Ironing Board13. Electric Iron Receptacle
- 16. Dining Nook with Table and Seats
- 17. Ventilating Fan
- 18. China Closet
- 31. French Doors
- 32. Glazed Door
- 33. Cased Opening
- 34. Plaster Arch

- 35. Coat Closet
- 36. Book Case
- 37. Seat
- 40. Fireplace with Throat, Damper, Ash Dump & Hearth.
- 48. Garbage Container under Sink
- 52. Linen Closet
- 54. Towel Closet
- 55. Bath Tub with Shower
- 56. Electric Bathroom Cabinet
- 59. Shower Stall 60. Linen Cabinet

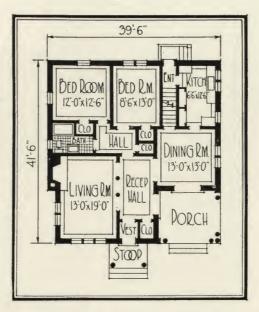


SMALL COLONIAL HOME

Built at Atlanta, Ga.

HIS small house, almost square in plan, at Atlanta, Georgia, has been constructed of brick with a slate roof and with good Colonial details painted white and set against the reddish brown brick walls. It impresses one as being quite small, due in part to the fact that it is set close to the ground and its L-shape breaks the roof into small areas. The plan, however, shows a compact and convenient arrangement of necessary rooms, with two bedrooms and bath grouped around a small hall in the rear. A colonnade separates the living-room and re-

ception hall, thus giving a feeling of greater space in the living quarters. The entrance vestibule and adjoining closet off the reception hall is a most convenient provision in a small home. An unusual and attractive feature of this house is the placing of the porch in the



corner of the plan which makes possible the use of this porch in connection with the dining-room. A brick home offers the advantage of durability of construction and a minimum expense for upkeep and repairs. The materials used and the Colonial details embodied make it an extremely attractive as well as practical house, of which one will not quickly tire. The effect of proper landscaping and vines in softening the architectural lines of a house, particularly of stone or brick, is nicely exemplified here, for the entire composition gives the feeling of hospi-

tality, homeyness, and substantiality. It is the type of house which is well within the means of the builder who must have an eye to economy, yet that consideration does not outweigh the fact that it possesses convenience of plan and an exterior of distinction and charm.



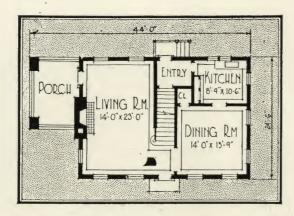


Photograph by MERZ

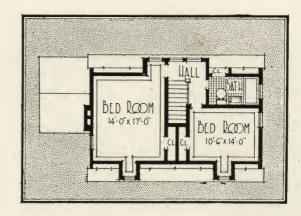
FIELDSTONE AND SHINGLES

Built at Yonkers, New York

By the Homeland Co.



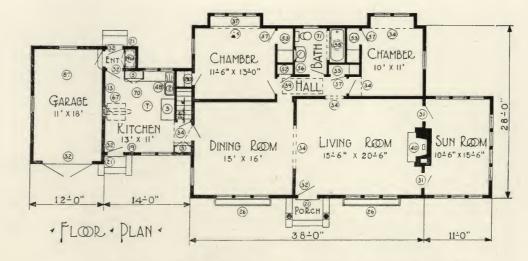
THE story-and-a-half Colonial house illustrated here presents an attractive feature in the attached porch whose supporting members are of rough field stone. Because the same material is used in the chimney, this porch ties in well with the shingle walls of the house. It is unusual to find this combination so delightfully executed and the ruggedness of the porch and chimney only tend to emphasize the delicate detail around the doorway and windows. The plan is ex-



tremely compact and simple, with the living-room extending across one end of the house, and opening on to the porch beyond. There is no hall and one ascends to the second floor by means of a staircase which rises from the living-room. The house lacks a coat closet near the entrance door, which deprives the house of a desirable convenience. We find on the second floor two good bedrooms and bath, and a well-lighted hall and staircase. This design contains many popular elements.

KEY TO EQUIPMENT

- 2. Combination Dishwasher Sink
- 3. Range
- 5. Kitchen Dresser
- 13. Electric Iron Receptacle
- 19. Thermostat
- 21. Outside Light
- 26. Flower Box
- 31. French Doors
- 32. Glazed Door
- 34. Plaster Arch
- 35. Coat Closet
- 37. Seat
- 39. Disappearing Stairs
- 40. Fireplace with Throat, Damper, Ash Dump and Hearth
- 48. Garbage Container Under Sink
- 52. Linen Closet
- 53. Cedar Lined Closet
- 55. Bath Tub with Shower
- 56. Electric Bathroom Cabinet
- 57. Mirror Door
- 67. Dining and Ironing
 Board Combination
- 70. Linoleum Floor
- 71. Tile Floor and Walls
- 80. High Closet
- 87. Cement Floor
- 96. Refrigerator with Closet Above
- T. Tile Walls



COLONIAL BUNGALOW

Floor Plans Suggested by American Builder

FOR a wide and shallow lot, this trim bungalow offers an unusually convenient and workable plan. The predominant feeling of the exterior is New England Colonial and this effect is heightened by the two dainty dormers, balancing nicely with the entrance hood below. Attached to the main body of the house, on right, is the kitchen and garage, simulating the practice of the old settlers. A modern sun porch appropriately finds its place on the left, making the final unit in a distinctively integrated design. Inside, our suggested floor plans reveal a well laid out arrangement including a large living room with fireplace at one end. Two bedrooms in the rear are separated by a hall and bathroom. Properly landscaped, this home will be distinctive in almost any locality.

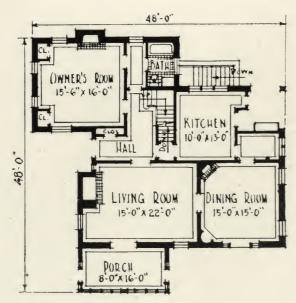




A KINDLY HOUSE

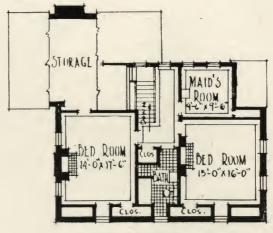
The Residence of Homer Bostwick, Esq., Columbus, Ohio

Miller and Reeves, Architects



FIRST FLOOR

In reminiscence of the sturdier houses of Pennsylvania we find the house illustrated on this page built at Columbus, Ohio, a very frank expression of construction, the design being a pure outgrowth of the plan. There is considerable distinction in this house with the



SECOND FLOOR

ends of the house and the one story wing built of stone, laid to a flat surface, and the side walls of white painted stucco. One of the features is the vine covered pergola opening off one end of the living room, which, when completely covered, will be a most attractive feature. Unusual as this house is, the one particular feature is the owner's splendid bedroom on the first floor located to one side of the hall away from the living-room and dining-room, and with its bath conveniently arranged. This is a small house of large appearance.

THILE this house appears to be a large house it really belies that appearance for on analysis it shows few rooms not overly large. The white stucco walls have been covered with trellises and the dormer windows break the lines of the overhanging roof in an excellent manner with a nicely conceived balance. The gracious appearance of this house depends greatly upon the low effect of the walls and the gentle slope of the roof, all of which tend to fit the house to the terrain and present a picture of domesticity. To the right is shown the entrance placed in one end of the house rather than in the center and which permits the principal living rooms to be placed as shown on the plan. This entrance is very gratifying in its simplicity with nice proportion of mouldings and panels and utter lack of ornamentation or gross details. This is the type of entrance that lives and will be just as good in style one hundred years hence as it is today, and emphasizing the truth that it is not necessary to elaborate on details to get charming effects, but if the designer will use intelligently the simple materials at hand he will produce a much more delightful effect.



What could be more inviting than a seat placed just outside the entrance door sheltered by the overhanging walls and set in a shady corner where one may rest a moment before entering the house



To the left . . . A vine covered pergola which is adjacent to the porch opening off the living-room. This pergola, while particularly open in effect, is actually a well conceived detail of the design and produces a sense of being closely allied to the house. Notice the trellised walls of the house back of the pergola; this decoration lends great charm to the plain wall surfaces and becomes more beautiful each year as the foliage becomes more luxuriant

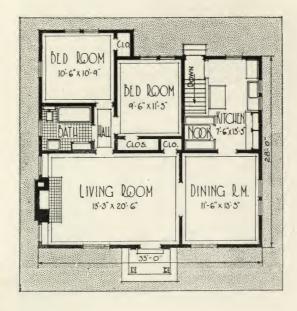


DIMINUTIVE DIGNITY

A Simplified House at Decatur, Ill.

Built by John Cheek

WHERE could one get more for their money than in this cottage? While small, it is of good Colonial style with a terrace extending across the entire front which might have awnings for the summer months or be roofed with a porch without detracting from the appearance, and makes a most interesting possibility in comfort. The vertical trellises placed against the outside wall of the extreme corner add a decorative note to an otherwise plain house, which feature could be used more often to advantage by the builder in lending interest to plain walls. The plan is quite compact with a very small hall and with the living-room and dining-room extending across

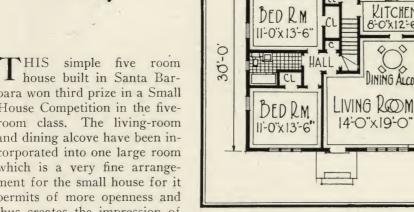


the front and the bedrooms and bath grouped in one corner, each opening off a small hallway. If you glance at the kitchen you will find that in reality the kitchen is a long, narrow room which is a shape found to be most convenient for the small kitchen. In one corner of this room there has been provided a built-in breakfast nook and the stairs to the basement descend from the grade entrance which also serves as the entrance to the kitchen. A cement floored basement extends under the entire house and has ample room near the furnace, coal room and laundry arrangements, as well as storage for fruits and vegetables. The house appears to advantage if painted a light color.

COMBINED LIVING AND DINING ROOM

A Simple House for a Lot 50 Feet Wide

34'-0"



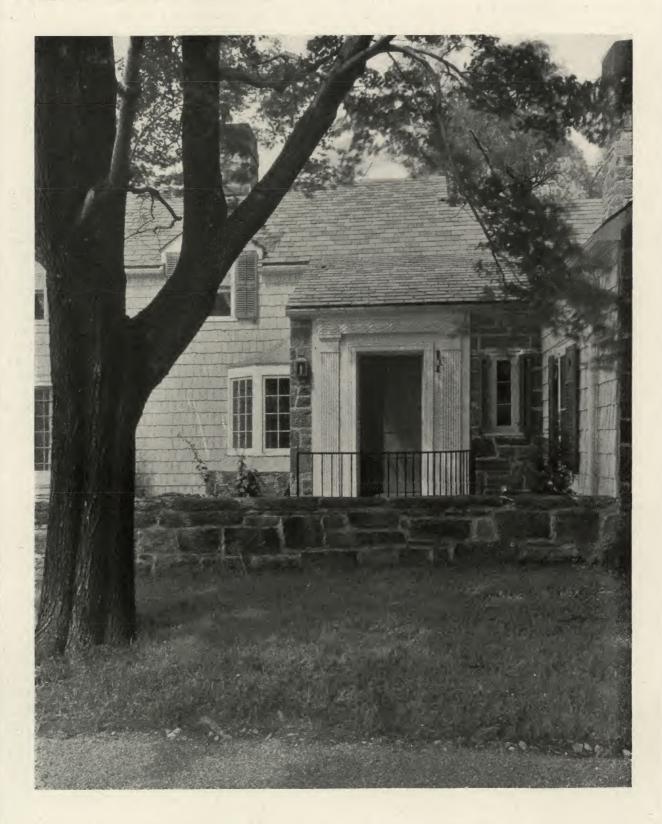
bara won third prize in a Small House Competition in the fiveroom class. The living-room and dining alcove have been incorporated into one large room which is a very fine arrangement for the small house for it permits of more openness and thus creates the impression of

greater size. This alcove can be furnished in a way that is harmonious with the decorative scheme of the living-room. The kitchen, though small, has been planned to be an efficient working unit and has cross ventilation which is always a desirable feature for this room. Two bedrooms each with windows on two sides of the room have been well arranged off the small hall and are nicely isolated from the rest of the house. A

staircase leads from the bedroom hall to the attic where space is available for storage. The exterior of this house is finished in siding, its roof is of ordinary wood shingles, the foundation of concrete, and the builder has plastered the exterior surfaces of the chimney, thus combining the use of stucco and white clapboard walls.

The windows equipped with solid shutters with a cutout pattern have been unusually well grouped. We feel that the entrance canopy with its supporting brackets, while much better done than in most cases, has the appearance of being a trifle heavy. Much of the charm of a simple cottage depends on a few nicely executed details and the banking of shrubs against the foundation walls to relieve the severity of the angular lines of the structure.





E MPHASIS should be given to the extreme delicacy and refinement of the pilasters and carving, the architrave trim around the door opening and the finely paneled door all of which comprises a rich door treatment that sets nicely against the rougher stone work of this house. The corner angular bay window is discernible to the left of the doorway



Photographs by GILLIES

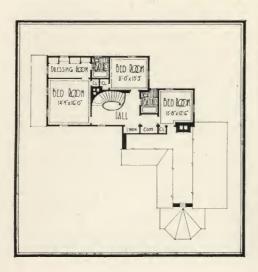
MATERIALS GRACIOUSLY USED

The Residence of Carl W. Knoblock, Stamford, Conn.

Butler and Provoost, Architects
(Entrance detail shown on opposite page)

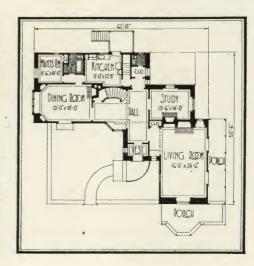
THE charm of this house comes about through the uncommon use of materials, a fine sense of levels and roof surfaces, which makes the house fit the site very beautifully and a refinement of details that is most pleasant. Unusual features should be stressed,

as the corner bay in the wall angles of the hall, the treatment of the second floor dormers above the roof and the porch projecting from one end of the living-room; also the use of stonework around the vestibule and one end of the living-room wall and terrace wall.



The first floor plan presents a rambling arrangement of rooms, which, in this case, helps to bring about the harmonious relation of the design to the site

For such a large house there are only three bedrooms on the second floor which is partly accounted for in the fact that the living-room ceiling extends up into the roof rafters





A HOME OF CHARACTER

Six Room Wood House in the Colonial Style with an Inviting Front Porch

Robert L. Stevenson, Architect



FIRST FLOOR PLAN

H ERE is a house that is individual in its design. The columns supporting the roof over the front porch and the treatment of the dormer on the second floor are especially interesting. This house will be a very comfortable one in the summer time. Its wide front porch affords a pleasant place to entertain visitors on a warm summer evening. This type of house is more suitable for the suburbs where a wide plot of ground is available than it would be for a narrow city lot.

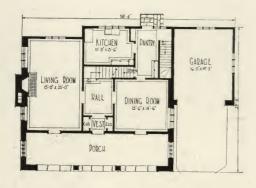


SECOND FLOOR PLAN

NO OSTENTATION

The Residence of Theodore Casey, Wynnewood, Pennsylvania

Richard A. Kerns, Jr., Architect





HERE is a house which, because of its utter simplicity and the clever use of its simple building material without ornamentation, with an utter lack of ostentation, is a particularly good example of what modern American architecture should strive for. A substantial stone house with metal casement windows swinging out, a worthy descendant of its forebears in Pennsylvania. The roof is particularly attractive—in scale and keeping with the sturdy walls of this house.

The plan needs a little explanation. The porch, with its closed-in ends in which have been placed openings, is probably the outstanding feature of the plan and design. The attached garage has been particularly well handled with a fireproof wall between the main body of the house and the garage. Note the large bedrooms on the second floor, unusual in size, and the maid's room and bath over the garage which is reached by a separate staircase. This is a particularly convenient layout.





Photographs by VAN ANDA

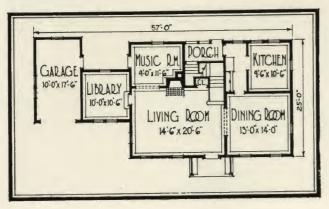
SWEET AND FAIR

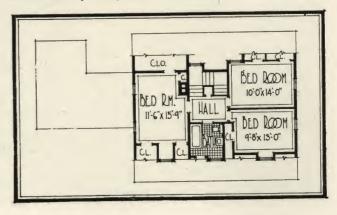
The Residence of Richard Bach, at Riverdale, N.Y.

Edgar and Verna Cook Salamonsky, Architects

W HAT a fine example of a small frame house in which good Colonial lines and detail have been applied! Especially attractive is the sweep of the roof with the wide overhanging projection in front which not only shades the walls but has a practical value in permitting of larger rooms on the second floor. The plan shows that a central hall has been omitted and the stairs to the second floor rise from one corner of the living-room. Two small rooms, a library and music room, are entered from the living-room, the library be-

ing a few steps below the other floor level. The arrangement of these rooms provides secluded alcoves where one may withdraw in privacy from the gathering in the living-room if desired. An attached garage adjoining the library may be reached through a door leading from the music room and, although the house has been terraced well above the street level, the entrance to this garage is on the ground level. The structure is well adapted to its site and while truly Colonial in feeling it has been nicely designed to meet modern demands.





REFINED and beautiful detail decorates this entrance doorway which is flanked by the side seats of the entry platform, and roofed by the overhanging second floor. The door is of Dutch design.

THREE generous dormers with casement windows break the plain roof lines and serve to accentuate the symmetry of the first floor. Double hung windows with solid wood shutters are balanced on either side of the entrance door.





When the Log Burns Red and Embers Glow Let Memory and Fancy Wander!

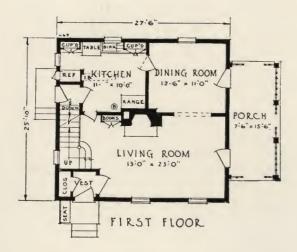


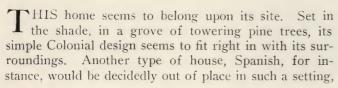
THE extremely simple lines and materials of this hospitable hearth achieve a fine distinction and reflect artistry and good taste. The wall wainscoted of wide pine planks closely follows the Colonial manner. From the residence of Mr. Duncan Holmes, Wheatley Hills, L. I. Treanor and Fatio, architects

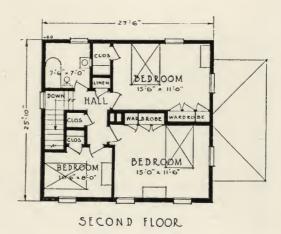


FOR A WOODED SITE

Six Room Wood House Design from the Architects' Small House Service Bureau







but here, the house and the grounds about it blend into a harmonious picture. A happy coincidence provided some very effective landscaping in the two tall pine trees on the front lawn. The interior is effectively laid out on both first and second floors.



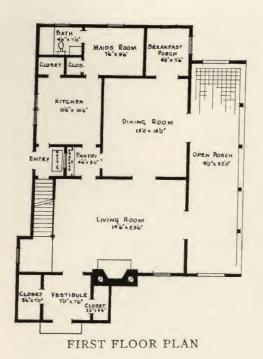
MERIT MAKES ITSELF KNOWN

Seven Room Frame Colonial House at New Rochelle, New York

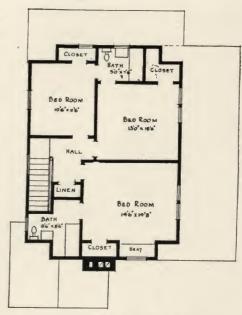
Patterson-Willcox, Inc., Architects and Builders

THESE photographs speak more eloquently than any language possibly could. One need not possess a knowledge of architectural design to know that here is a well thought-out elevation. Just a glance at the house itself would make this fact apparent. The design is Colonial and this motif is well carried out in the entrance and roof lines. The little round window above the front door is an effective touch. A good deal of grace is displayed in the chimney with its slightly sloping lines. Here is mass that at the same time gives an impression of grace and slenderness. The walls are of wide clap-boards painted white, and the shutters and roof are green. A bit of red is introduced into the picture by the brick steps at the entrance, and the ever-

greens placed at various points about the house also add color and serve to relieve the monotony of wide expanses of unbroken wall. Not only has the front of the house been carefully designed, but the treatment of the side also is worthy of notice. A large open porch runs along the entire side of the house and this has been screened off so that the greatest possible use may be made of it in the summer time. The house does not end abruptly at the side wall, but an ornamental fence, built so that it appears to be a part of the house, is carried clear across the lawn to the lot line. A gate located midway between the lot line and the house gives access to the garden. It is designs like this that raise the standard of house architecture.



In plan the house is somewhat larger than it appears on the outside, although it does not fall into the class of expensive houses. It contains seven rooms, a breakfast porch and three baths. Three bedrooms are on the second floor and a maid's room is located on the first floor, opening out from the kitchen. The service part of the house is segregated from the other rooms



SECOND FLOOR PLAN

A LOVELY SEQUESTERED GARDEN



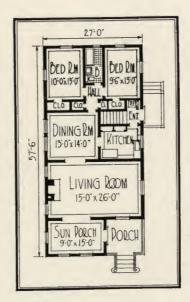
COLONIAL EXTERIOR...COMPACT PLAN

Frame House Built at St. Petersburg, Fla.

The plan is a narrow, well arranged floor layout with absolutely no waste space or halls. The bedrooms are placed in corner positions in the rear, commanding light and fine ventilation

T HIS is a modest, sound and attractive home with constructional lines kept straight and simple and with an harmonious color scheme. This compact little frame house just outside of St. Petersburg, Florida, is built in a modified Colonial style of drop siding painted white, with blue blinds and a blue roof. An ornamental touch is added in the service entrance with its pergola roof effect, which when covered with vines will completely shield this entrance. The front porch is noth-

ing more than a cement platform with an iron rail at the side. This entrance door leads directly into the sun porch which serves as a vestibule and opens into the living-room. The bedrooms in the rear, though small, are well arranged and well ventilated, and a goodly sup-



The plan permits of simple and inexpensive roof framing which sheds the water well, with very little flashing—a one toned roof will appear to best advantage on such a small house

ply of closet space has been provided. Double-hung windows with small panes are in keeping with the style of the house, and are equipped with shutters with a cutout pattern which adds a decorative note. An unattached garage on the rear of the property follows the constructional lines of the house. This home is designed for a narrow lot, for it will be noted that the main structure is only 27 feet in width. The design is particularly commendable in that it can be built on a limited property; it is

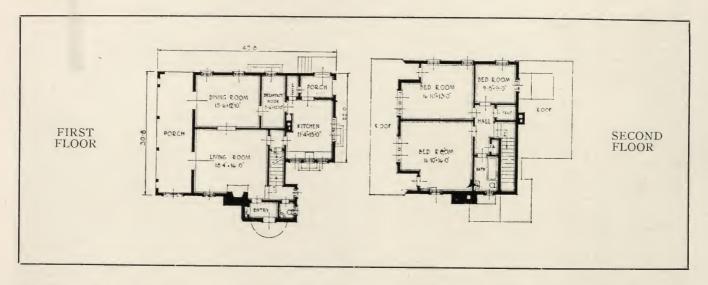
adaptable to any locality and built of common materials available in most communities; and its Colonial design is always in good taste. It is an interesting example of a modest home, which combines a compact and modern floor plan with a design reflecting simple charm.





WITH A REAL PORCH

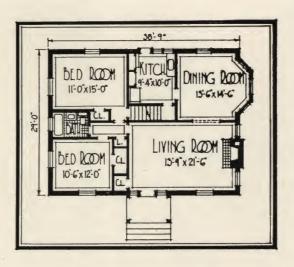
G. Murray Nelson, Architect



THE alluring feature of this house is the long porch extending entirely across one end of the house with French doors leading from both the living-room and the dining-room. The compact arrangement of the staircase is commendable, for there is no waste space there. The stairs ascend from the living-room to a landing, off of which there is a small toilet room. The kitchen is generous in size, splendidly lighted and connects with the living-room by a small passage. The breakfast nook also serves as a pantry

between the kitchen and the dining-room. The architect has secured large, well lighted rooms in a very compact arrangement. The house is severely plain relieved by the stone chimney, the attractive entrance and the lattice in one end of the porch. The larger dormer in the second floor permits of wide windows in the bedrooms, and the blinds add color and interest to the dormer. The roof lines are simple and direct and are easy for the builder to construct, resulting in economy. All in all this is a remarkably attractive residence.

THIS delightful little home follows closely the characteristics of the Cape Cod cottages except that it is built of common brick, whitewashed. Composition shingles of a greenish shade cover the roof. There is no detail used to embellish this house, nor does it need any, for an indefinable charm seem to have been secured by the nice proportions, and harmony of structure and site. A stone wall has been laid up dry which in warm weather becomes a thing of rustic beauty with wild flowers and moss creeping through the cracks



and crevices. Wooden posts supporting a double white picket gate complete the quaint picture. What a perfectly inviting home this must be, especially in the summer when the window boxes are filled with flowers, vines cover the lattice trellis over the entrance, and the rose bushes in the corner of the vard bloom forth with foliage and fragrance! The plan shows a happy solution of a five-room arrangement which can be decorated and furnished in the same frank and thoroughly charming, homey manner as the exterior.

WHAT IS ITS UNMISTAKABLE CHARM?

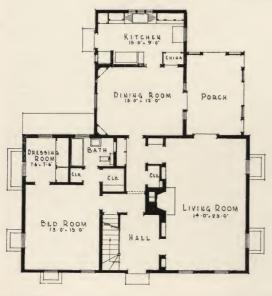
A Worthy Descendant of the Cape Cod Cottage



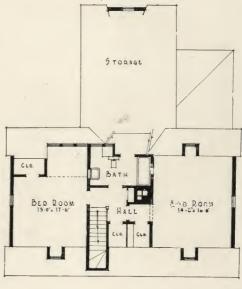


TRUE TO TYPE

The Residence of E. J. Osler, at Hinsdale, Illinois



A large porch adjoining both the livingroom and diningroom affords a fine
view. On the second
floor are two airy
bed-rooms, in one of
which an alcove has
been built to serve as
a sleeping porch



THE symmetry and simplicity of this Cape Cod cottage is true to type yet the home is thoroughly modern and well adapted to present needs. The stained white shingles of the walls harmonize with the weathered roof, and the shutters of dark green furnish a contrasting note of color. It has been well placed on a

level property, the spreading trees of which give a suggestion of age and dignity and lend authenticity to the design which embodies Colonial tradition. On the rear of the lot a similar structure houses the two-car garage. The first floor plan shows a central hall from which open the living-room and a large bedroom.



The porch extending along the entire facade of the central portion of the house is a very delightful adjunct. Note the graceful manner in which the roof sweeps over this porch and the slenderness of the porch posts. There is a door from the living-room opening on to the porch

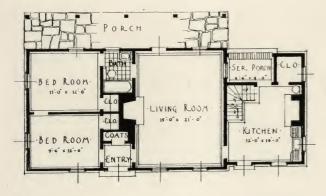
Below is the street facade of this house with its entrance door of batten planks painted white and embellished with wrought iron hinges, knocker, and latch. The disposition of the dormers and windows is to be particularly commended and the simplicity of the fence fits in well with the design.



IN THE CAPE COD MANNER

Residence of Rudolph Iselin, Holbrook, L. I.

Treanor and Fatio, Architects



BED ROOM

STORAGE

HALL

THE illustrations on this page are examples of a modern house in the type of the Cape Cod cottages which always are appealing to the home lover who desires the quiet simplicity of this type. In this particular house the walls are covered with shingles stained white, the batten blinds have an interesting cutout in the upper portion and painted a blue-green to contrast with the white tones of the walls. The roof is of shingles

stained a darker shade, with the cheeks and face of the dormers as well as the chimney stained white to match the walls. It will be noted that there are two types of windows in this house, those on the front facade being casements, whereas the balance of the windows in the house are double-hung sash. This is a departure from the usual custom as most houses of this type adhere to the guillotine or double-hung type of window.



Cudor

THE TUDOR HOUSE

An Appropriate Treatment of the Style

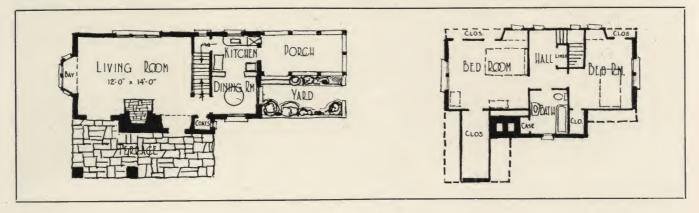
By Paul T. Haagen



Characteristic treatment of window, door arch, and chimney in the small house shown above typifies the true Tudor style

I LLUSTRATED on this page is a house designed in in interior walls. In the larger houses, great high halls the Tudor style. This period was pamed for the the Tudor style. This period was named for the royal family of England which reigned during the greater part of the Sixteenth century, and is noteworthy for

or rooms were built around an inner court. The staircases were monumental with richly carved newels and rails. The small houses were built of heavy oak timbers,

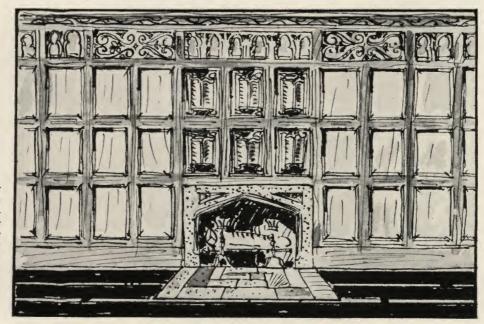


its richness of architectural detail. The Tudor is the last Gothic style in England, for the architectural styles after this period were influenced by the Renaissance movement in Italy and the style in its later periods shows both Italian and Gothic influences.

This architectural style is marked by the four-centered arch. shallow mouldings, and rich wood panels

filled in with brick or plaster, and the gables usually had heavy carved barge boards of interesting designs. Many times the second floor overhung the first floor.

The windows had many mullions and bay windows were quite common. The sash were usually glazed with a lattice or diamond design of leaded glass. The roofs were high pitched and usually spanned a narrow, ram-



The fireplaces were usually of stone, featuring the four-centered arch with the spandrels decorated in lavish heraldic carving, and the jambs moulded. The hearths were of stone

A typical Tudor wainscoting in which the linenfold design has been used in the panels over the fireplace and the vine pattern in the member near the ceiling. The Tudor rose was also used

bling building, while the chimney stacks were massive and in many cases projected from the walls and usually had several shafts at the top which were built of brick or capped with chimney pots.

The timbers of these houses performed their proper constructional function as the skeleton of the building was erected first, including the floors, and the timbers tenoned and pegged together and the spaces between the timbers filled in with brick or plaster. Stone also was greatly used in the exterior walls of these houses.

The outstanding craftsmanship of the period was the work of the masons, plasterers, carpenters, and leadworkers who produced a particular richness in detail. The barge boards were favorite places for carver's work.



The barge boards in the gables of the Tudor house were usually wide and decorative. In the later period they were of a simpler design as shown above

The doorway shown to the right illustrates the style much used during the Tudor period with the four-centered arch and paneled door with its stiles and rails studded with nails

The chimney stacks were massive as shown to the left and terminated in many shafts, one for each flue, and were of brick, stone or terra cotta

ARCHITECTURAL CHARACTERISTICS

MANTELS

The fireplaces were great, high and deep chimney pieces built of stone in the olden days. Today the fireplaces used in the modern house of Tudor style may be made of stone or cast in cement, the opening being smaller

BOOK SHELVES

Book shelves should be recessed back from the walls and where wainscoting occurs should follow in design the unit of panel division and repeat the lines of the stiles or rails. They should be heavy and substantial

DOORS

The doors were low, generally following the design of the wainscot of the room,—paneled, moulded, and the rails and stiles heavily studded with nails. The doors may be secret doors set into the wainscoting panels

CUPBOARDS

Cupboards may be recessed, and the doors paneled in the same style as the wainscoting. These doors may be constructed so as to appear to be secret panels in the wainscot but should be easy of operation

WINDOWS

The windows were small with units of about the same size. When more light was desired additional units were added, forming a group separated by posts or mullions. The glass was of various soft shades set in lead

THE TUDOR ROOM

By Kathryn E. Ritchie and Margaret Haines

Sketches by G. Grattan Cassidy

THE Twentieth Century American home whose exterior architecture and interior decoration express the feeling of a Sixteenth Century English Tudor house has a sturdiness of character and a picturesque quality which is distinctive and charming. We in America delight in looking to the styles of other centuries and lands for our inspiration in home building and decorating. Some of them we follow exactly in all details; others we adapt to modern conditions. The English Tudor style, going back to the colorful, pompous life of medieval times, while more frequently used for large country houses, may be adapted with great success and effectiveness to modern medium-sized homes, especially if the smaller scale furniture

of the period is used instead of the very large pieces.

The rooms best suited to this style of decoration are the living-room, dining-room, and hall. The correct wall treatment is a wainscot of small oak panels, but if



this is not practical, a light-toned plaster having a sand-finish may be used. Ceilings should be beamed with rough-hewn beams of oak, or wood stained to resemble oak; or they may be plastered, using an allover ornamentation of parge work. Floors may be of stone or oak, the latter in wide boards or parquetted, and wax polished. Oriental rugs are the appropriate floor coverings.

Against this somewhat somber background, bright colors, especially full-bodied reds and blues, introduced in hangings of velvet, or gayly printed and patterned linens for window and door hangings, and loose chair cushions will produce that wonderfully rich feeling which is characteristic of the period. Tapestries or wall hangings of brocade

will contribute further to this feeling. Although their use in a room virtually does away with the necessity of other wall decoration, portraits may also be used on the walls. Fireplaces are a significant and decorative

Left: An oak panelled room in which the Tudor atmosphere prevails, though the paneling is of a later date, showing a court cupboard and wainscot chair to the left, refectory table and stool

Above: An interesting grouping of furniture about a small early English gate-leg table such as might be used for the serving of afternoon tea. The pair of stools are typical Tudor pieces

ROOM BACKGROUNDS

WALLS

Small oak paneling finished a rich dark brown extending from floor to ceiling is typical for living and dining-room. Carving is usually in linen fold, perchemin (cut in imitation of parchment) and in a Renaissance design

DECORATION

High casement windows grouped in a bay, recessed window seats, secret sliding panels, interesting chimney pieces, frequently entirely of stone, lend interest to the Tudor room. The general effect should be heavy

COLOR

Rich shades of red, blue, green and gold are the most frequently used in upholstery, hangings, etc. Red predominates, giving a contrasting and brightening note to the deep brown of the woodwork and floors

FLOORS

Floors may be of stone, but are preferably of oak, laid with plain wide boards, or narrower boards in herring - bone, checkerboard or geometrical patterns, termed parqueterie. Linoleum and tile may be used

CEILINGS

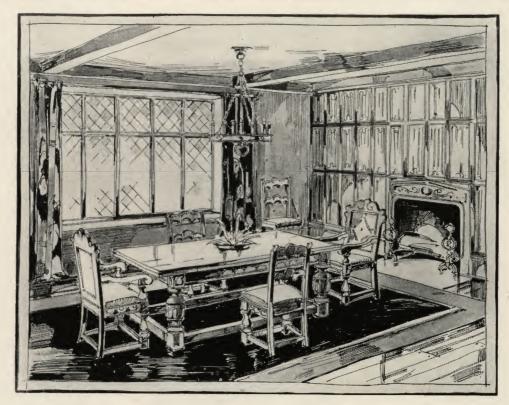
Ceilings may be of plain sand finished plaster or of more decorative ornamental plaster termed parge work. Tudor designed ornamental plaster may now be obtained from architectural plaster work companies by the foot

feature of every room. They have exceptionally wide openings, and elaborately carved jambs and lintels of stone, with chimney pieces that reach to the ceilings. Various small accessories such as candlesticks, candelabra, silver and pewter tankards, large fire-dogs, firebacks, and small fireside fittings of brass, bowls, platters, and mirrors, are all appropriate as well as decorative features in a room of this period.

Old English furniture in harmony with its background, is solid, massive, and virile in feeling. It is usually built of oak finished in rich dark tones, and is occasionally inlaid with other woods. Elaborate and heavy carving is one of its notable features; its lines in general are rectilinear; the legs of tables, cupboards, and posts of beds are characterized by large bulbous or simple turnings. The most characteristic pieces are chesis; a variety of cupboards, consisting of court cupboards, bread and cheese cupboards, livery cupboards or armoires, and hanging cupboards. The seating furniture consists of a variety of high-backed wainscot chairs; settles, benches, and joint stools. Gate-leg tables, refectory tables, and a type called the "draw"

table, as well as a variety of smaller tables, are all common to the period. The accompanying illustrations and those on the following pages show typical pieces and point out their identifying characteristics.

For the hallway of sufficient size in the modern home, a chest or refectory table flanked by wainscot chairs would be appropriate. A refectory table may also be used in the living-room where wainscot and wing chairs, a love-seat, several small tables or joint stools, and perhaps a high-backed settle in an ingle-nook would all contribute to a delightful old-world atmosphere. A refectory table is most at home, however, in the diningroom where it best fulfills its original purpose. Here long benches and joint stools would carry out effectively the medieval spirit, but since modern comfort is always an important factor to be considered high-backed Jacobean chairs with loose cushions of bright velvet would be preferable. A court cupboard and a long commode would complete the furnishings of the diningroom. A gate-leg table could be substituted for the refectory table, if desired, or a draw-table, which latter the modern housewife would no doubt find convenient.



Above . . . A simple Tudor dining-room easily adaptable to a small English home, in which colorful hangings and chair cushions contrast pleasingly with the dark wall paneling. Wainscot chairs serving as end chairs are slightly different in form from side chairs

UPHOLSTERY AND HANGINGS

WALL HANGINGS

A typical wall hanging would be a verdure or storied tapestry of Flemish origin. However, for modern adaptation, large panels hung with fullness of velvet, damask or brocade of appropriate color may be used

WINDOWS

Casement curtains of coarse texture are suitable; for over curtains, heavy repps, wool or silk damasks, velvets, crewel embroidery. More informal are simply-made hand-blocked linen curtains, huna straight down from rod

UPHOLSTERY

Velvets, verdure, tapestries, repps and wool damasks are best suited for furniture coverings in a modern room. In Tudor times, few pices were upholstered; Squab cushions were fastened by cords and tassels to the chairs

FLOOR COVERINGS

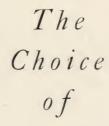
Oriental rugs of geometrical pattern are most suitable for the early English room. These include the Bokharas, Daghestans, Shirvans, Kazaks, etc. Good copies of orientals may be used if desired in the Tudor room

MISCELLANEOUS

For early English bedrooms an adaptation of an oak bed, its headboard carved in linenfold design might be used, or a type known as Yorkshire or ladderback. A hutch, and an armoire are also suitable Tudor furnishings



Above: A Tudor table having characteristic large carved and bulbous legs with rails or stretchers close to the floor and joining the legs. Reproductions may serve as dining tables in a Tudor dining-room





modern sofa adaptable for use in a Tudor living-room or library. Sofas of this type are easily procurable and are essential for comfort. The covering is of crewel embroidery

(Jurniture

For A Tudor House

Right: An English hutch which may be used as a dresser in a man's bedroom, together with other heavy English pieces, or in the liv-ing-room or dining-room as a convenient and useful piece of furniture



Lower Center: A fine old English court cupboard which, although of a type made later than the Tudor period, is appropriate in creating the desired atmosphere in a Tudor living-room

Below: a typical wainscot chair having back and seat of solid wood, turned legs, and straight stretchers





Below: An oak com-mode of Jacobean type which is serviceable as a sideboard for an early Eng-lish dining room. It has three large drawers providing space for silver and linen



FURNITURE

CHAIRS

Common type of Tudor chair is the wainscotan arm chair with solid wooden back and seat, oben arm; and turned legs with stretchers. The back is generally carved. Side chairs of Yorkshire and Lancashire type are used shire type are used

FINISH

Oak is the predominating wood stained deep rich brown, waxed and rich brown, waxed and then thoroughly rubbed. Frequent waxing and rubbing preserves its beauty. Supplementary woods are apple, pear, chestnut, walnut and holly in Tudor pieces

TABLES

Tables of Tudor type are imposing and grand in their solidity. The legs are bulbous, boldly carved, and are joined by stout rails, generally with a rail between each pair of legs after Elizabethan and Jacobean design

WALL PIECES

Armoire: Originally made to protect armour from dust and rust. May be used today for May be used today for the storage of clothes. Hutch: Low cupboard which may be used as a serving-table in din-ing-room or as a dress-er in modified form

CUPBOARDS

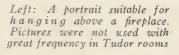
Livery Cupboards: Used for holding dishes, ewer and basin for washing. Court Cupboard: Originally in two divisions, the upper recessed and covered by a cornice supported by turned standing columns

When pictures are desired as a decorative feature, use prints or copies of portraits similar in type to the one illustrated

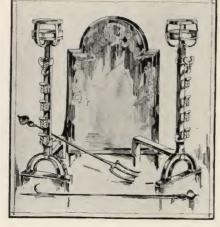


Fittings and
Accessories
for

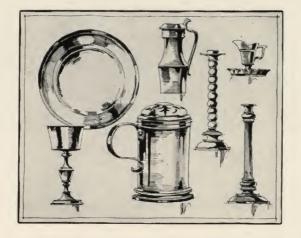
A Tudor House



Below: An English finish bronze bracket. Similar brackets together with a center hanging fixture, such as pictured in the lower left corner of this page, may be used in the same



Above: Wrought iron andirons, as shown above, are well chosen for a Tudor fireplace. Frequently iron firebacks are used together with other accessories such as a fork and poker



Left: A center hanging lighting fixture of a type frequently used in Tudor rooms, illustrating the bulbous center part with the numerous scroll arms. The finish is of English bronze of butternut color

Above: Pieces of pewter and brass bring an oldworld atmosphere into a Tudor setting. Pewter plates, tankards, candlesticks, lamps and brass placques such as those illustrated are most commonly used



Below: Hardware is an interesting item in the furnishing of a Tudor room. The several examples illustrated of wrought iron include a door lock and key, hinges, and a drop handle



FITTINGS AND ACCESSORIES

LIGHT FIXTURES

Simple wrought iron ring fixtures or an English finished bronze type of bulbous fixture are suggested. This latter is rather a butternut color with lacquer finish, has a bulbous center part with arms

HARDWARE

MARDWARE.

Small wooden knobs and metal drop handles used on cupboards and other pieces. Hinges are frequently of wrought iron in an H pattern. Typical door handles are of iron or brass drop handle style

FIREPLACE

English finish bronze bulbous andirons with poker and tongs may be used in a Tudor fireplace, or a simple wrought iron type of suitable design. Ornamental iron firebacks were often used

PICTURES

Pictures were rareties in Tudor times, but if their presence is desired as a decorative feature in a modern room, portraits after the school of Holbein, Van Dyck or Rubens would be appropriate

LAMPS

English bronze, brass and pewter candlesticks and candelabra of design featuring twisted center support or round bulbous turning; pewter tankards, ewers, basins, plates, and brass placques



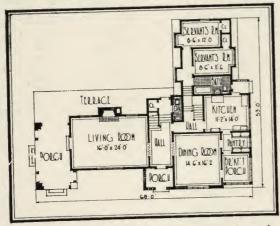
Brick sills and steps have been well used in this house in combination with the rough texture stucco walls

Hunter McDonell, Architect

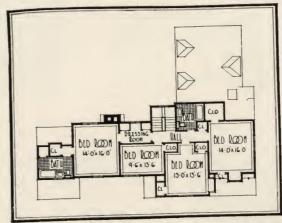
DETAIL ARTISTRY

The first and second floor plans are arranged for a rather large house with a delightful terrace at the rear

Residence of E. L. Crooker, Larchmont, N.Y.



THIS photograph shows a delightful adaptation of the Tudor style of architecture designed into a modern American home. The cast ornamental plaster between the two windows on the second floor should be

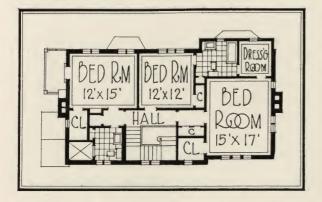


particularly observed as well as the unusual treatment of the entrance porch, combining stone and rough hewn timbers together with the turned oak spindles. The walks and step are of slate, the terrace wall of stone.

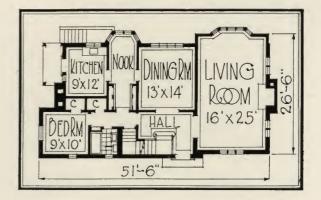


TUDOR ANTECEDENTS

Residence of George Schadt, Detroit, Michigan J. Ivan Dise, Architect



In DESIGN this house is frankly Tudor, the characteristics of which are the wide carved barge boards, the general character of the brick work and the window units, the half-timbering and plaster work of the second floor, and the stone trim with its four-pointed Tudor arch bracing the doorway. The tall window on the stair landing not only lights the staircase but also the second floor



hall. The plan provides for an unusually large livingroom and the features are the breakfast nook between the kitchen and the dining-room, and the bedroom off the main hall with a complete bath room nearby, thus making it possible to use this bedroom either as a maid's room or guest room. On the second floor, the feature of the plan is the dressing room off the main bedroom.



Photograph by Robbins

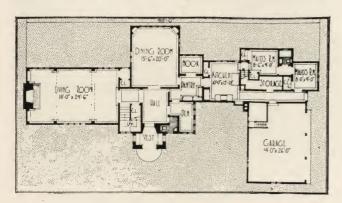
COUNTRY OR SUBURBAN LUXURY

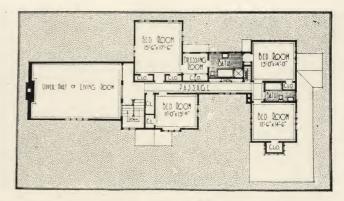
The Residence of Henry H. Hawke, Fair Oaks Estate, St. Louis, Mo.

Marcel Boulicault, Architect



S ET closely to the ground, on a naturally wooded site, this spacious home engenders a feeling of substantial well-being and security. It is built in the Old English style with its pleasing combination of stucco and half-timbering and the use of brick in the entrance and gate posts. In the lower illustration on the opposite page is a view of a service gate with its low roofed walls and the delicately wrought iron work arching between brick posts. The floor plan is most interesting. The first floor is quite definitely divided, with the living quarters at the left and the service unit with its large attached garage at the opposite end of the house. The conspicuous feature of the house is the living-room, a detailed view of which is shown at the bottom of this page. The high ceiling is





formed by the roof rafters, reinforced with old beams in the typically Old English manner. The beautifully finished wood paneling around the fireplace and the built-in bookcases, with a top member carved in a rich pattern, stand out in contrast to the rough finish of the wainscot woodwork. Three large groups of windows supply this room with an abundance of light, which brings the dark timbers into relief against the plain stuccoed walls and presents a most attractive and fascinating picture with its suggestion of age, dignity and good taste. On the second floor, four good bedrooms and two baths provide for every-day comforts and convenience. They are planned and built so that good light and ventilation have been secured, and are grouped to insure privacy.





BEAUTIFUL AND PRACTICAL

The Residence of C. T. Southwick, Great Neck, Long Island, N. Y.

A. W. Coate, Architect





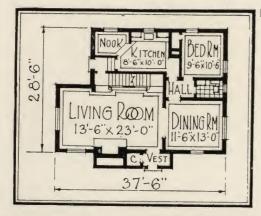
THIS handsome home built at Great Neck, L. I., illustrates how beautifully the English Tudor style may be adapted to a residence of American type. Of particular note is the treatment of the gables with their half-timbered work and the interesting leaded casements. The roof, too, is satisfying and shows how important the roof is in such a house and that slate when properly used with stucco and brick walls results in excellent harmony. The design of this house fits the site extremely well and it should be noticed how the slope of the hill has been used to advantage by placing the garage on the lower level.

The plan is a rambling grouping of rooms which follows the English tradition and brings about a correct and pleasing exterior composition. Especial attention should be given to the different levels of the first floor plan, the living-room floor being considerably lower than the floor level of the hall; also the complete isolation of this room and the study from the other rooms on this floor. Hidden away behind the mantelpiece of the living-room is a small concealed staircase leading below. Altogether the house is a gracious hospitable country home for generous living and presenting a most delightful subject.

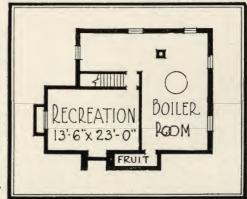
WITH BASEMENT RECREATION ROOM

A Home Designed Today for Tomorrow Built by Roth Bros., Detroit, Mich.

THE builder who constructed this house says that it was designed for tomorrow. Aside from the interesting design of this house the unusual feature is the recreation room in the basement which really is a second living-room and may be used for bridge parties, dancing, billiards, or as play room. With its pleasant fireplace it has many social uses and is reached by a staircase leading directly from the first floor living-room. This staircase has an ornamental wrought iron rail which adds a great deal of charm to the room. Recreation rooms are being built into houses quite frequently today, and the idea has the wide-spread approval of home builders.



FIRST FLOOR



BASEMENT



CLOSE UPS OF THE HOUSE OPPOSITE

To the right is shown an illustration of one side of this house, showing the entry door to the laundry and garage. In studying this picture one cannot help but realize how the designer has roofed the projections of the first floor in sweeps so that they produce the effect of a continuance of the main roofs



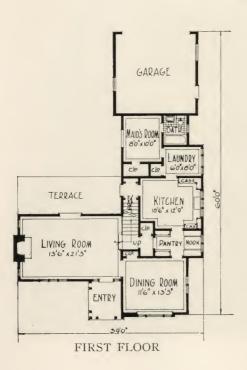


To the left is a view into the dining-room through the arch from the living-room. Note the absence of all unnecessary trim at the doors and windows and the hand hewn beams in the ceiling which give an air of simplicity, structural solidity and quiet charm

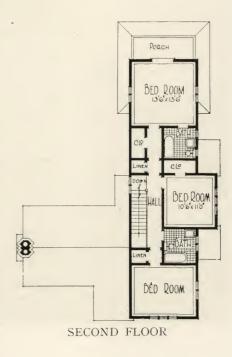


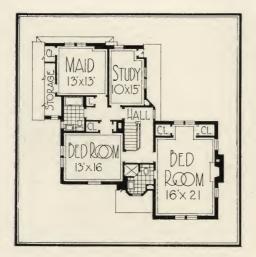
AN IDEAL REALIZED

Residence of Wm. L. Rice, Pasadena, California
J. H. Woodworth and Son, Builders
Kenneth A. Gordon, Architect



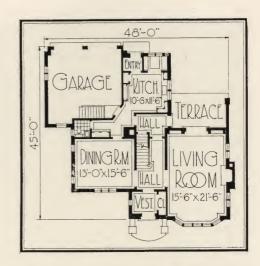
INTERESTING use of materials has been made in this house, particularly in the note of brick work under the windows and around the main entrance porch. The roofs, too, are exceptionally well handled with the graceful sweep over the entry and the irregular laying of the shingles, as well as the accents and peaks of the gables. The half timbered work reveals the hand of a clever designer, which, with the exterior wood work has been adzed and treated to simulate old wood work. The overhang of the second floor produces a beautiful shadowing. In the first floor the living-room and dining-room are closely connected with the service quarters, yet completely isolated.





Rindge and Rindge, Architects

The plan is laid out around a central hall with the living-room on one side with three exposures. The kitchen is placed well to the rear and the entrance to the garage is from the passage which is in reality a butler's pantry off of which the small toilet room is located



WALL TEXTURE NOT OVER-EMPHASIZED

Often the Wall Surfaces Are Too Apparent Built at Grand Rapids, Mich.

THIS is a fine example of a house veneered with brick, the rough texture of which has not been over-emphasized. The house has strong English tendencies and the cut stone door of Tudor design lends charm and elegance as it has been quietly done and does not obtrude itself into the design. Various materials have been well combined,

the less expensive materials having been used for the main body of the house and the more costly materials properly used as certain accents. The fine bay window in the first floor and the overhang of the second floor directly above are shown in more detail on the opposite page. The roof is of wooden shingles stained dark.





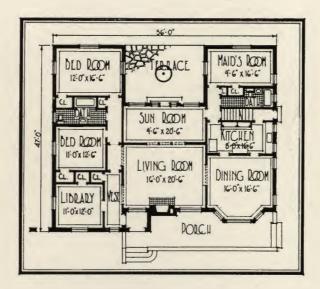
PRETENTIOUS BUNGALOW

Erected by R. H. Heath, Builder at Los Angeles, Cal.

Leaded glass windows with diamond shaped panes have been pleasingly used in the bay of the dining-room and in the windows of the front gable

O F English cottage style is this rather extensive bungalow of brick, stucco, half-timbering and a bit of stone trim, with a roof of shingles simulating the thatched roofs of the cottages of Old England. The garage in the rear over which chauffeur's quarters have been provided has

been treated in a corresponding manner. The plan of the house is rather unusual with eight rooms arranged on one floor. The living-room and adjoining sun-room overlooking the terrace occupy the central portion of the house and are flanked by two wings, one housing the dining-room, kitchen and maid's quarters, the other containing two bedrooms with bath and a library



The cut stone trim around the entrance door is accentuated by its dark background and tends to increase the apparent size of the opening

which has been nicely separated from the balance of the house, thus insuring a quiet nook into which one may retire for reading or study. The central unit overlooking the front lawn on one side and the terrace on the other makes a delightful living area which dominates the plan. This

terrace, which is enclosed on two sides by the wings of the house, might be walled in to form a garden which would prove an attractive spot when enriched with planting and bright awnings. Storage space or commodious bedrooms which might be built at a later date are available in the attic, the stairs to which rise in the rear hall near the sunroom door.





Above . . . This garage reflects the same individuality of design as the main building. Unusual detail has been given the exterior.

Left . . . A view from the rear or garden side of the house showing an exceedingly interesting window in the second floor. Cement plaster has been used.

STATELY

The Residence of

L. C. Bloomfield

Jackson, Mich.

plaster has been used. Muehlman and Farrar, Architects





Georgian

THE GEORGIAN HOUSE

An Appropriate Treatment
of the Style

By Paul T. Haagen



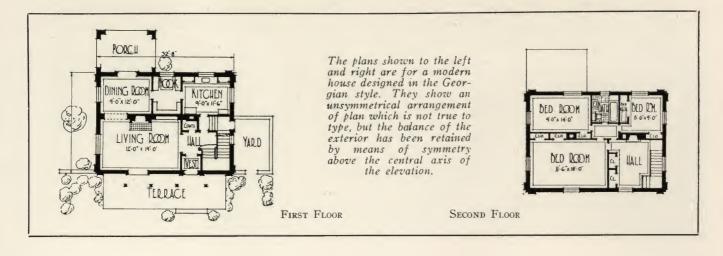
THE Georgian house as built in England during the reign of the Georges is characterized by dignified simplicity and a symmetry of plan which is the basis

of the exterior design, usually with a sense of balance around the central axis. The plan was built around a central hall balanced on either side by rooms which approached the square in shape. While the house illustrated on this page does not carry out the symmetry of floor plan of the typically Georgian house, yet the rooms

Above is shown a house of Georgian lines. Note the pilasters and finial, the parapet above the eave line, the hip roofs, window and door openings, and the garden wall . . . typical of this period all have balance and a symmetry of openings, producing a house of the Georgian style adapted to present day living conditions.

The house characteristic of

this period was built of brick, laid up in a Flemish bond, which was accentuated with a dark header. Thus the distinction between the Georgian house of England and the so-called American Colonial house of wood, is marked. The exterior trim was sometimes of wood but more often of marble or limestone, delicately carved.



The roofs were usually hipped and toward the end of the period were flatter than in earlier times. The Georgian dormers, when they occurred, were simple and usually high and narrow with only enough eave projecting beyond the walls to form a grip. Sometimes the tops were curved.

The chimneys, dormers, and window and door openings, which were rather tall and narrow, carried out the idea of symmetry with ample wall space around the openings. The windows were usually divided into small panes by very thin muntins and blinds were widely used. The chimneys, where exposed above the roofs, were often paneled and it was common to carry the outside walls higher than the eave line, thus forming a balustrade or parapet with the roof sloping back and away from the wall. This resulted in a feeling of cold formality not apparent

in other styles where eaves overhang the walls. These parapet walls were many times relieved by panels of marble, stone or brick, or open balusters so placed as to emphasize the windows or other important features below.



Above... The fireplace and a portion of the wood paneled walls in the living-room of a modern Georgian house

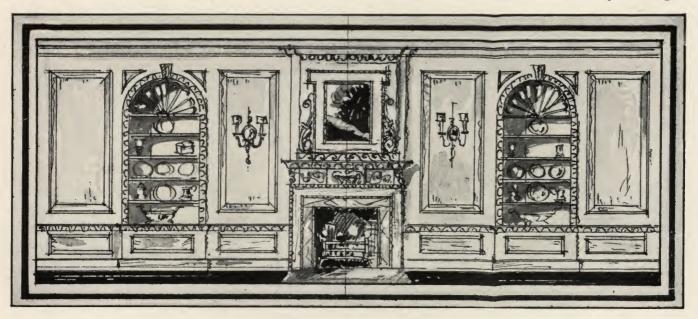
PRENTICE SANGER, Architect

One outstanding characteristic of the Georgian house is the garden wall attached to the house and inclosing a small formal garden, thus securing for the English gentleman the plot of ground he loves and at the same time assuring him privacy. These walls seem particularly fitting with flat copings and urn-like finials, and are extremely attractive.

In most Georgian houses the rooms were high with the openings symmetrically arranged. The trim was sometimes highly ornamented but more often plain with classical moulding very delicately formed. Elongated columns and pilasters were used to a great extent and many times the cornice and frieze for both interior and exterior use were elaborately ornamented following the classical motif.

The staircase was often placed in a small hall of its own and treated as a subordinate feature

with a delicate stair which had a balustrate of slender turned spindles and carved newels. In many cases the hand rail and treads of the stairs were of mahogany, with the risers, newels, and balustrated painted light.



Above . . . A typical paneled wall of the Georgian house. Note the dado. the wall panels, and the fireplace with its over mantel and cupboards with the hand carving in a shell-like design, all of which are truly Georgian.

MANTELS

The fireplace, the most important feature of the Georgian room, was richly decorated and extremely refined and mouldings were used. Mantels were of wood or marble, facings and hearth were of marble

DOORS

The doors were paneled with very shallow and fine mouldings and often the main entrance was marked by columns or fluted pilasters to-gether with cornice and sometimes pediment was used

CUPBOARDS

Cupboards were recessed into the walls and the door panels fol-lowed out the design and detail of the balance of the woodwork of the room. Doors were usually in pairs, sometimes glazed

ARCHITECTURAL CHARACTERISTICS WINDOWS

Windows were long and narrow, divided into small panes, with very thin muntins, and many times an architrave trim of stone or wood deli-cately carved or moulded was carried around the openings

BOOK SHELVES

Bookcases should be recessed back from the plaster or wood wainscot line and emphasize the dignity and balance of the room. If doors are used they should be paneled to harmonize with reall panels



The GEORGIAN ROOM

By Kathryn E. Ritchie and Margaret Haines

Sketches by G. Grattan Cassidy

An interesting group arrangement of a fine Chippendale table, chair and Queen Anne bench

At the right, paneling of pine makes a charming background for the Georgian furniture



N no other period of interior decoration are grace, I charm, refinement and perfect taste so harmoniously united and beautifully expressed as in the Eighteenth Century Georgian. A style developed during an age in England whose social life and conditions were in some respects not unlike our own, it is especially adapted to the Twentieth Century American home where the finer things of life are appreciated and a certain degree of elegance and comfort in home surroundings is demanded. It is, furthermore, a style which may be carried out with great success and effectiveness in all rooms of a small or medium-sized house, and in every detail of

background, furnishings, accessories, and color schemes. The result will be marked by rare good taste, and will have also the beauty and unity of impression characteristic of a work of art.

The walls of a typical Georgian room are panelled in cedar, deal or pine, which may be painted white, cream, pale vellow, blue-green, or any delicate shade desired. The panels are large, often bounded by mouldings, and are of a shape and proportion to fit the individual sections of wall space in the room, a particular instance being a single panel above the fireplace. A mirror or a portrait may be hung in the latter space, and mirrors



Right . . . An 18th Century Georgian type of living-room adapted to the modern home. Note the walls with simple applied mouldings and the Oriental rugs

ROOM BACKGROUNDS

COLOR

Early Georgian: lacquer reds, yellow, greens, blue, and gold. Chippendale: red, blue, green. Adam: gray combined scharately with soft blue, rose green and gold. Hep-plewhite, Sheraton: various delicate shades

CEILINGS

Plain ceilings are most general, tinted in tones of cream, white, and pale tints harmonizing with the walls. Tints of cream or white are satisfactory, as the light reflected down into the room is most pleasing in effect

FLOORS

Hardwood floors most always of oak are widely used. Wide or narrow boards and, sometimes, parqueterie designs are used. A floor may frequently be painted to help in the general color scheme of the room

WALLS

Canvassed walls with mouldings applied, using a chain rail moulding dividing the panels; wall paper of appropriate design or a scenic wall paper; paneling of pine in large panels with emphasis placed upon carring

DECORATION

Left . . . The draperies of moire, the chelsea figures and

portrait over

the mantel, the

tip table ready for tea and the grouping above

the chest, are very pleasing

Georgian decorations include over-mantel carvings of fruit, cherubs, doves, etc., after the type of Grinling Gibbons; classic de-signed cornices, and other classic motifs widely used both on walls and furniture

may be empaneled in the walls, or set in doors. Decorative paintings are frequently used in panels over the doorways, or in central positions on the side walls. If paneling is in no wise practical, the walls may be of plain plaster, with an ornamental cornice at the top, and may be painted in a light tone. They may be also covered with wall paper in light colored patterns, which is in any event the most desirable treatment for the walls of bedrooms. Ceilings, especially in smaller homes, are usually flat and plain, and should be tinted to harmonize with whatever color scheme is followed in the room. Floors are of wood, and are usually carpeted entirely.

The furniture of the Eighteenth Century Georgian period is generally of mahogany, and satinwood. Being all of a moderate size and weight, it is especially appropriate for small scale rooms. Built according to the styles developed by the four or five greatest masters of

furniture design ever known in England—Chippendale, Hepplewhite, the Adam brothers, and Sheraton—it combines beauty and charm with utility and comfort, and is singularly graceful and delicate in feeling.

Georgian furniture includes every piece that we now use in our homes today: arm chairs and straight chairs: great comfortable wing chairs, which are so popular at present; sofas, long slender settees, secretaries, bookcases with beautifully traceried glass doors, cabinets, a great variety of tables, including consoles, dining, piecrust, writing and card tables; four-post beds, dressingtables, wash-stands. Decorative accessories consist of gilded girandoles, sconces, candlesticks, chandeliers with crystal pendants, mirrors, portraits, landscapes, sculptures and porcelains.

Window hangings may be of silks including brocades and damasks, or gay printed linens and chintzes.



THE above sketch illustrates the use of scenic paper in a Georgian room. The over mantel treatment, with broken pediment, are quite characteristic features.



Left is pictured a small modern coffee table of a type suitable for use in the Early Georgian room

The small table to the right is an example of a tripod table-a convenient type of table

UPHOLSTERY AND HANGINGS

WALL PAPERS

Scenic papers depicting hunting, rural, architec-tural and historic scenes are most adaptable to a Georgian hall, living-room or dining-room. Other papers of classic design, diagonal patterns and stripes are best suited to bedrooms

WINDOW DRAPES Glass curtains: fine scrim or gauze, hung to the sill or apron. tains: damask, silk Over-currepp, moire, hand-blocked linens, chintses

-hung straight

UPHOLSTERY

The materials best suited for upholstery in a Georgian room, repps, damasks, velvets brocades and needlepoint. Hand-blocked linens and glazed chintses are very decorative for slip covers and may be used to upholster

FLOOR COVERINGS

Oriental rugs of a floral Persian type pat-tern are the most appropriate coverings. Wilton, axminster and chenille, preferably plain, may be used, covering the entire floor

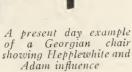
MISCELLANEOUS

Much attention should be given to the bric-abrac and accessories in a Georgian room. Wedgewood; delicate silver, crystal and glass: glass; porcelains, in-cluding Chelsea figures Bristol. Staffordshire Crown-Derby, etc.



furniture

For A Georgian House





The Chippendale arm chair pictured above shows the fretwork or traceried back and straight legs frequently used

To the right is a Sheraton type of pedestal table which is very adaptable for use as a living-room table

CHAIRS

Chippendale: mahog-

any side, arm, corner chairs, and upholstered wing chairs. Hepplewhite: mahogany and painted side and arm chairs with shield and heart-shaped backs. Sheraton: mahogany

Sheraton: mahogany side and arm chairs with rectangular backs





In the center above is an example of a Sheraton side-board. The portrait, silver and crystal are worthy of note



Above is a copy of a Hepplewhite side chair, illustrating the shield

back and tapering legs.

The Queen Anne arm chair above, is a beautifully proportioned piece. especially suitable for use in an early Georgian room



An exceptionally fine example of an Adam cor-ner cabinet is pictured above. In the center, to the right, is illustrated a dining-room with repro-ductions of old pieces

TABLES

Chippendale: small ob-Chippendale: small ob-long tables; tripod pie-crust tip tables; card tables. Sheraton: ped-estal tables; card tables; variety of little tables for a woman's boudoir. Hepplewhite: dining tables with tap-ering legs; dressing tables; Pembroke tables



FURNITURE

CHESTS

Chippendale: small mahogany chests of drawers, sometimes of knee-hole type and generally, with bracket, feet or base. Hepplewhite: chests more delicately scaled, but less frequent in number. Sheraton: wardrobe chest is principal type

WALL PIECES

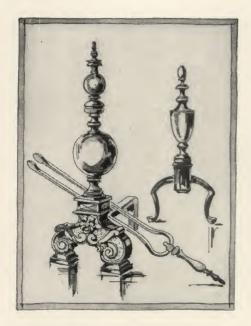
WALL PIECES
Sideboards: Sheraton,
Hepplewhite; convex
and concave fronts.
tapering legs. Wardrobes: Sheraton type;
drawers below, cupboards above, broken
pediment or flat tops.
Cabinets: Hepplewhite,
Sheraton; delicately
traceried glass doors



The delicately traceried glass doors, the flat top with simple cornice and the bracket foot base, are typical features of a Shebureau-bookcase such as is pictured above

WOOD AND FINISH

Early Georgian: walnut. 18th Century Georgian: mahogany most used; satinwood frequently used for smaller pieces; inlay woods of Sheraton, Adam and Hepplewhite, in clude amboyna, rosewood. satinwood and tulipwood; well polished

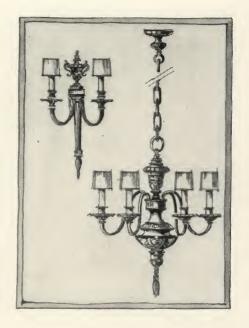


The brass andirons to the left in the above picture are most suitable for an early Georgian room. The smaller and more delicately designed one is more suitable for the latter 18th Century room

Below is a circular framed convex mirror of a type designed in the Georgian period



The Choice of



The chandelier in the above picture is suitable for a modern Georgian living-room, the finish being English bronze. The bracket is French in design, but may be used in a later 18th Century room

Fittings and Accessories

for a

Georgian House



The above Wedge-wood urn illus-trates the classic motifs of design used in this period

Some fine decorative pieces of Wedgewood are included in the grouping below. The shapes and detailed designs express the refinement characteristic of the 18th Century



FITTINGS AND ACCESSORIES

HARDWARE

Bronze and brass Bronze and brass mounts, escutcheons and handles for draw-er, are the principal hardware. Chippendale used handle plate type. Hepplewhite used ring drop handles. Sheraton used oval handles, the oval plates being placed horizontally

LIGHT FIXTURES

Center chandeliers of English or French bronze, crystal, and an-tique silver finisk should be used along with side-wall brackets which correspond in type. Designs for fixtures combine the different classic motifs of the period

FIREPLACES

Hearth accessories or fireplace fittings which lend interest to a Georgian fireplace include: a brass fender; and-irons; fire brasses, con-sisting of poker, tongs and shovel; and some old bellows or a modern reproduction that simulates the old forms

LAMPS

Lamps are made of marble, porcelain, and crystal, with bronze bases; a silk shade is appropriate for this type. Bronze or antique silver, two or three light lamps are often used with metal and also with barch and also with parchment shades

PICTURES

An example of black Wedgewood less frequently seen than the type on the opposite side of this page

Portraits after the school of Reynolds, Gainsborough, Romney, Sir Thomas Lawrence, and Watteau type landscapes, are quite essential in creating the atmosphere of a Georgian room framed in simple or delicately detailed gold frames

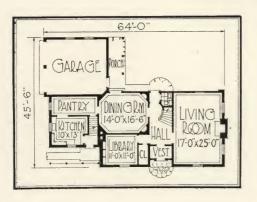


SOFT BLENDING OF OLD BRICKS

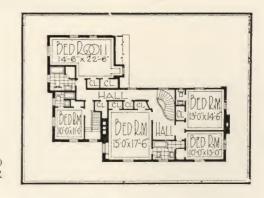
Residence of S. P. O'Brien at Grosse Point Park, Mich.

D. Allen Wright, Architect

A N attractive plan arrangement and an unusual exterior are features of this home in Detroit. Particular attention should be paid to the manner in which the service porch leading to the kitchen, at the front of the building, has been screened with a wood trellis. The bricks used in this house are from old structures that have been torn down; this accounts for the variety of colors and shades which make up the wall surfaces. The plan shows an adapted arrangement of the typical Colonial with the dining-room placed to the rear and opening on to a porch connecting with the garage.



FIRST FLOOR



SECOND FLOOR

RIGHT... A larger view of the entrance porch with its flagstone floor and the copper roof, the standing seams of which add much to the design. The lines of this roof are particularly pleasing. Great care should be given to the grace of the curved lines and seams when used



Notice the slenderness of the supporting columns of the porch to the right and the trellis work which fits between these posts. This trellis is about 13% inches thick which gives the appearance of solidity to the porch yet does not detract from the refinement of the detail



LEFT... A more detailed view of the trellis screening the kitchen entrance. Notice the variety of patterns in the trellises and the manner in which the top is finished with scrolls and finials breaking up an otherwise uninteresting straight line

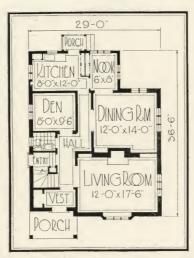
THE blinds on this house are of the solid panel type, no cutouts having been used. The entire wood trim of the exterior is painted white in contrast to the walls which are in shades of light browns and reds, white and black

DIGNITY OF DETAILS

A Residence at Detroit, Mich.

R. W. Tempest, Architect

An unusual plan arrangement has been worked out in this house with the living-room rather formal in character and entirely separated from the balance of the floor plan. The nook arrangement connecting with the kitchen and the dining-room is very desirable



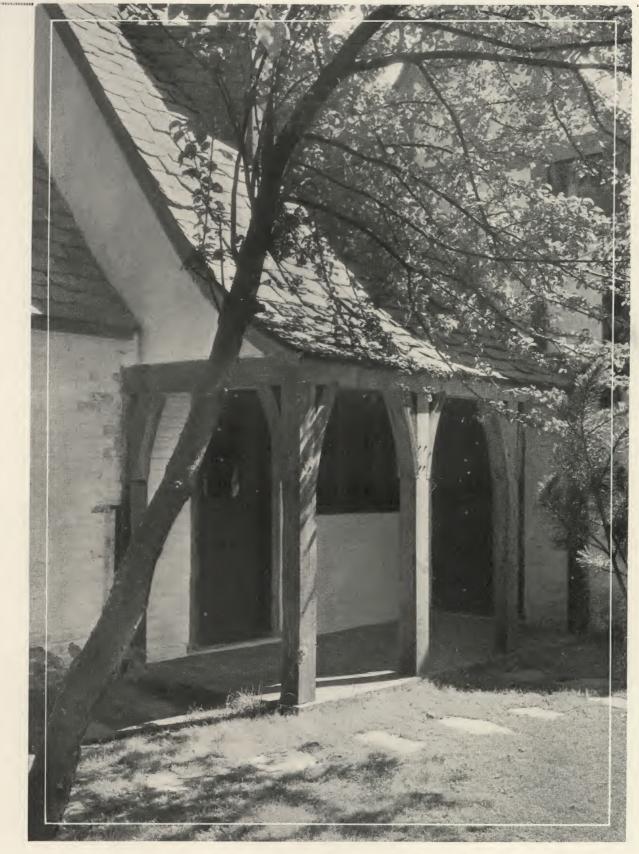


One of the features of the house is the play room in the basement under the living-room and of the same size as this room. The second floor arrangement is to be commended and the dressing room connecting with the main bedroom and bath is most unusual

THE design of this house is commendable for the very few openings used which have been extremely well placed and are large enough to admit ample lighting for the rooms they serve. The house is rather Georgian in detail, built of brick and painted with a white cement paint, with the dark roof and the dark brown supporting members of the porch lending a pleasing contrast to the

white walls. The first floor bay is of wood, also painted white, and has a copper roof. One of the unique features of the house is the brick wall of the porch which gives more privacy to this adjunct. By raising the front yard above the sidewalk level there has been given to this house a lower effect, yet plenty of light is secured in the basement from the side and rear windows.





English Types

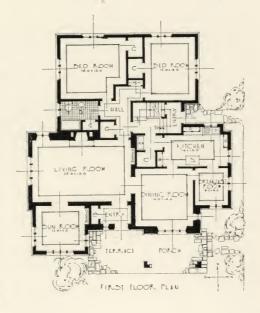


ENGLISH...SEVERELY AUSTERE

A Frank and Simple Treatment

J. R. Kinkel, Architect

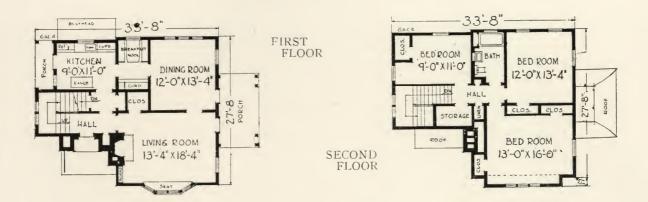
IT is rarely that one finds a small house so well designed in both plan and exterior as the one illustrated on this page. The plan has many attractive features of which the living-room, diningroom and kitchen arrangement are worthy of consideration, being absolutely separated from the bedroom portion of the house. Considerable thought has been given to this plan, and the many conveniences that are so necessary in making a home comfortable have been well thought out. In the entry is a coat closet, and the living room shows a well proportioned room with the fireplace centered on one wall. This room will be a well lighted room and has ventilation from two sides.



The sun-room opening off the living-room, has book space and is a splendid place for the children to study. The breakfast room between the kitchen and dining-room is an unusual feature. Splendid closet space is provided throughout the house and the two bed-rooms to the rear are well ventilated and are of an unusual size. There is ample space in the attic for additional rooms, and the staircase leading to same is at exactly the right point so that the bathroom on the first floor may be used in connection therewith. The design of the house has a strong English feeling with high pitched roofs of slate, walls of brick and with a restrained use of half timbered work and clear white stucco.

MATERIALS GRACEFULLY COMBINED

The Home of Harvey M. Howitts, at Nokoma, Madison, Wis.



THE house pictured on this page is a very clever adaption of the English type. With the ingenious use of stone, stucco and half timber work gracefully combined, it presents a pleasing appearance of domesticity. This combined use of materials is one that the average builder will do well to study carefully. Results may be very bad or exceedingly charming depending entirely on the skill and flexibility of the craftsman and the vision of the de-

signer. Color, too, plays an important part and when these various elements are well used the house glows with charm and individuality. The house is a small one, yet large rooms have been provided and with a convenient arrangement, with a handsome arched doorway of carefully fitted stonework and a burnished copper and wrought lantern. The ensemble produces a naive combination of old-fashioned modernity.

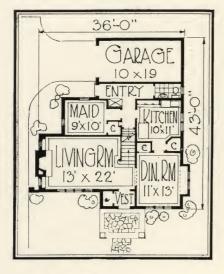


FRANK DESIGN

Residence of C. P. Morehouse, Milwaukee, Wis.

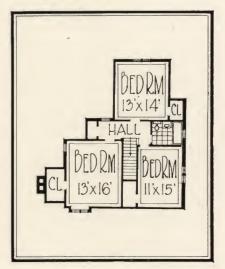
Arthur C. Runzler, Architect

FIRST FLOOR PLAN



S EVERAL materials have been successfully combined in this little house of common brick with half-timbering and stucco plastering in the walls of the second floor, and a roof of wood shingles laid to accentuate the horizontal lines of the building. Casement windows have been used and in the dining-room leaded glass in a diamond pattern is a note of variation and interest. The arrangement of the rear of the first floor is noteworthy. Here the maid's room is entirely separated from the other rooms and a convenient toilet room has been provided in the entry way between kitchen and garage.

SECOND FLOOR PLAN

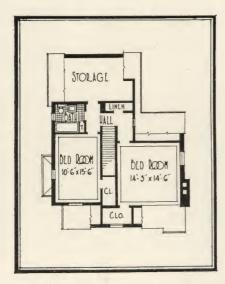




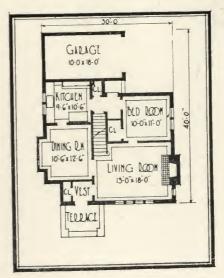


WHAT MOST FOLKS CAN AFFORD

Designed and Built by the Hercules Construction Co., at Milwaukee, Wis.



THIS small house is a good example of a speculative house economically constructed of simple materials, yet designed in an attractive style that will wear well. The exterior walls are of common brick, skintled, with just a suggestion of half-timbering work in the gable of the second floor. These two treatments, in addition to



the pleasing massing of the front elevation, make the design. The plans are extremely compact with no hall space, the stairs to the second floor rising from the living-room. This plan also provides one bedroom on the first floor which may be used for other purposes if desired, or the partition might be removed to extend living room.



The wall around the terrace, over which one passes as he enters this house, is an attractive feature. The wall is of native field stone, laid up dry, which effects a texture and quality that becomes more charming as the years pass. The banking of flowering plants and foliage against the walls of this house has been well done, lending color and softness to the scene

LEWIS BOWMAN, Architect

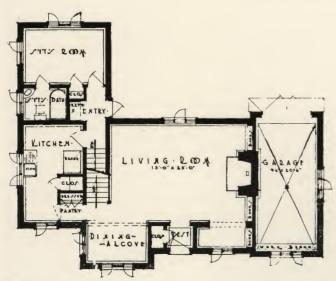


Photographs by VAN ANDA

AN ARCHITECTURAL GEM

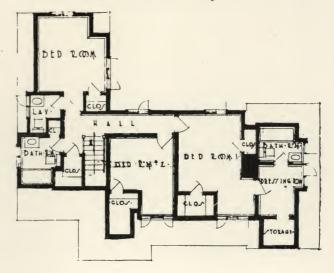
The Residence of J. H. Jewett, Bronxville, N.Y.

Lewis Bowman, Architect



In this house the living-room is the predominating feature, with the dining-alcove arranged so that while connected with the living-room, it presents an air of seclusion if so desired. The service wing, housing the kitchen and the servant's room has been judiciously placed so that they are entirely separated from the rest

of the house; but the kitchen is easily accessible to the dining-alcove, which is reached through the small pantry connecting the former with the living-room. Appearances are sometimes deceptive as to the number of rooms that can be secured under the roofs of these low houses, and this is another case where ample bedroom and bathroom facilities have been provided.





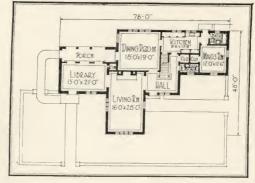
INTANGIBLE BEAUTY OF MATERIALS

Wholesome Stone Residence at Bronxville, N.Y.

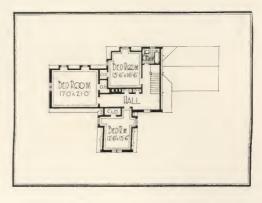
AN intangible beauty in home architecture arising from the use of native materials is often lost when the same materials are assembled in a foreign setting. The harmony of site and structure which results from the frank and artistic use of material found within the community is exemplified in this home in New York

where locally available stone presents itself as the logical material for construction and permits of such pleasing results. The garden wall surrounding the property carries out the general feeling of security and privacy which this house seems to engender. The true English tone is everywhere apparent.





The illustration to the left shows the front entrance door and the small diamond paned casement windows. The eroof treatment is frank, yet piquantly pleasing



FOR SPACIOUS SKIES

Built by the Home Builders Corporation, Los Angeles, California

indicates spacious rooms, well arranged, with the bedrooms entirely separate to one side of the living and

kitchen quarters. The livingroom is two stories, running up into the peak of the roof with small ventilating dormers in the roof to carry away the heated air at this point. One delightful feature of this plan is the breakfast room opening directly off of the kitchen and onto the cement terrace of the dining-room. The kitchen is unusually large and there is a door to one of the rear bedrooms, which makes it possible to use this bedroom for a maid, if desired, in view of a private bath in connection.

HERE is another of the charming small houses now being built in and around Los Angeles. The plan indicates spacious rooms, well arranged, with the bedindicates spacious rooms, well arranged, with the laundry trays and ice box are placed. The exterior design of this house is an adaption of the English cottage style with half timbered work style with half timbered work

and stucco and a shingled roof irregularly laid. The color scheme might well be cream stucco with dark weathered brown battens and a weathered shingle roof, and if the sash were painted white or blue it would be an artful combination. This house well illustrates that attention to details and a well studied consistent exterior design is easily had if thought and care are given to the problem at its inception and at little extra cost if any. Why not make small homes as interesting?



FLOOR PLAN (Reversed)





PRACTICAL

and

PICTURESQUE

Modern Adaptation of an

English House

and

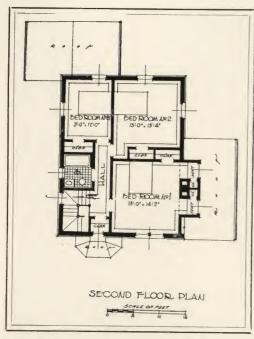
Garden

RICK is effectively used in this entrance detail, for the sills of windows and above the arch of the windows on the enclosed porch. Walls are of tan stucco with a vigorous trowel texture that gives a vivid play of sunlight and shadow in every season

CLOSE relation to the luxuriant garden is established by staining roof shingles a pleasing brown that is glimpsed through leafy vistas. There is a sense of fitness about this house and garden that unite in so lovely a harmony; home and land are one



JUST the proper touch of seclusion is given by the low stone wall while the open gate welcomes the visitor to the garden just beyond

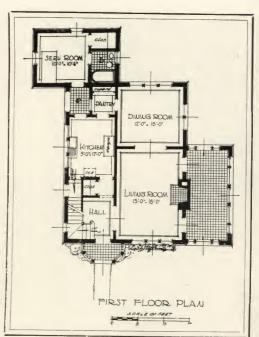


SPACE

Successfully

UTILIZED

R. C. Hunter & Bro.
Architects



NOT in extremes of design does the home builder find the true road to the satisfaction he seeks but in the utilization of a tried and true style that universally pleases discriminative beholders.

Such a design is that pictured here. The English style of architecture dominates it, yet adaptations to modern American tastes are so made as to enhance rather than detract from its appeal.

The complete effect is picturesque. At the same time the plan is both practical and economical and the materials used are simple. Interior spaciousness is assured as may be judged from the floor plans above.

Inside, the rooms may be treated in a simple English manner with plain, rough plaster walls, stained woodwork and dark wood floors.

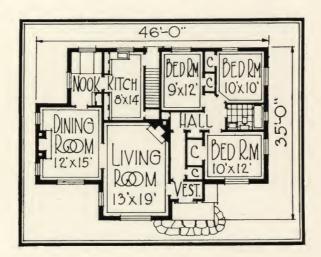
This house is a splendid example of how it is possible to combine architectural and landscaping skill to produce a marvelous effect. Wherever built this house has been popular. It is an example of the public's taste for conventional design slightly varied.





CLINGING TO THE GROUND

Built at Birmingham, Mich.



THIS unusual little house is a fine example of the effectiveness of smooth face concrete block walls, the exterior surface of which has been finished with a water-proof cement paint. The use of shingles in the gables is commendable, harmonizing well with the plain surfaces of walls and roof, and the division of the windows which are of metal casement sash is exceptionally nice. The plan provides for three good bedrooms entirely separated from the living quarters. One disad-

vantage of the plan is the fact that direct access is not had from the kitchen to the front door and to the bedrooms; it might have been better to have had a connecttion directly into the hall and also a larger vestibule which acts as a small entrance hall. The house is well designed for a level property and the landscape has been nicely planned to soften the straight lines and plain wall surfaces of the building. The design is English in character and in execution of exterior details.

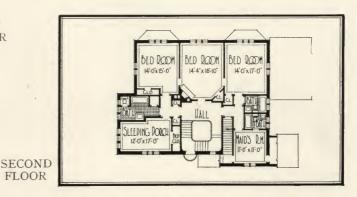
INGRATIATINGLY LOVELY

Residence in Fair Oaks, St. Louis County J. W. Teasdale, Architect

THE particular charm of this house comes from the admirable way in which the structure has been adapted to the site whose natural beauty of wooded slopes has been retained. The general massing of the house has been effectively handled and the sweep of the roof over the garden wall with its gate to the rear is an artistic touch. The skintled effect in the whitewashed walls of brick has been used with restraint and consequently does not offend the eye as this type of work sometimes does. Although the illustration shows the street front of the

house, the spacious living-room and dining-room, which are thrown into one, overlook a ravine in the rear of the property which makes these rooms rarely refreshing quarters. The breakfast porch adjoining the diningroom is glassed in on three sides, making an airy and cheerful corner. A sleeping porch with bed closet adds a fourth bedroom on the second floor, where the maid's room and bath is also placed, accessible from the rear stairs. The walled-in turn-a-round seen to the left of the picture leads to the double garage at the side.





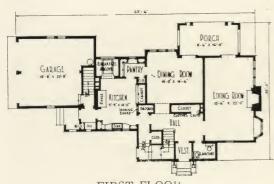




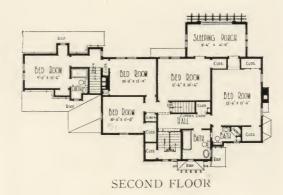
SPACIOUS AND DIGNIFIED

House Built by Piercefield Development Corporation

M. S. Granger, Architect



FIRST FLOOR



T HIS house, located in Piercefield, a suburb, of Syracuse, New York, was built and exhibited as a model home. The construction is of stucco with varnished wood trim, finished in dark walnut. The living-room extends across the front of the house and opens onto the spacious porch with French doors. The dining-room also opens off the porch. There are front and rear staircases to the second

floor, the latter leading direct to the maid's room and bath, which are separated from the owner's part of the house by a small hallway. There is a fine sleeping porch on the second floor. Particular attention should be given to the two-car garage in the rear of the house, and especial attention is called to the number of closets and the arrangements provided to accommodate the household appliances.

SATISFIES THE EYE

Built by The J. C. Nichols Investment Co., Kansas City, Mo.

E. W. Tanner, Architect



FIRST FLOOR



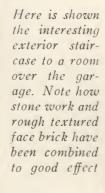
EACH year finds the architects and builders of this country using their materials in a more simple, unforced way and combining them in interesting compositions free from ornaments and unnecessary frills. This house is of such a type. Here the designer has used a combination of brick, stucco and half timbered work with the resultant charm that comes when such materials are well used. It is of interest to note that casement sash has been used throughout this house, and it is not amiss to call to our readers' attention the combination of different size of standard sash to reduce the groups of windows shown on the first floor

with the transoms above. Of course, the principal rooms in this house are extremely large and much beyond the average man's purse. Here, again, the porch opens to the rear of the house onto a garden with a breakfast room placed in such a way that it is easily accessible. This room also opens onto the porch. On the second floor the master's chamber is the principal room, with its dressing room and bathroom off, and a large fireplace and spacious sleeping porch at one end. It is possible to reduce this plan, eliminate certain features, and evolve a smaller house, retaining the same charm of exterior and the interior arrangement.





The fireplace end of the living-room with a view of the ceiling which is formed by the heavy roof rafters







To the right is the entrance to the garage, on a lower level than the main lawn. The balcony opens above



The opposite end of the living-room showing the stairs to the bedrooms. The opening on the right is into the dining-room, while the door seen to the left leads into the vestibule



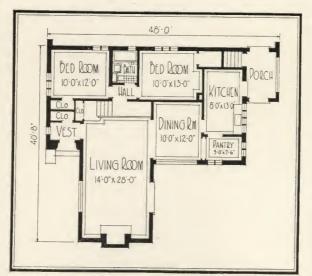
LOW AND SNUG

An Architect's Own Home, Hinsdale, Illinois

R. Harold Zook, Architect

THIS attractive little house of English derivation belies its size for the plan of it shows a large living-room with adjoining dining-room and ample kitchen; off of which opens a well-lighted pantry which might be used as a dining alcove. An unusual feature of the plan is the fact that the bedroom section is a half-story above the living-room floor level which has its distinct advantages in that it isolates the sleeping quarters from the balance of the house and permits of a light and well ventilated basement under the second floor section. At the same time it

enables the exterior design to be kept low and snug, a erty, which carries out the feeling of homeyness and feeling further enhanced by the unbroken roof which is shingled to simulate the thatched roofs of Old England.



One of the attractions of this house is the wide window openings in the dining-room which extend from the floor to the ceiling and face the south, affording a splendid view over the paved terrace to the small garden. The living-room which occupies the wing of the house is an ample well-lighted room, the ceiling of which is formed by the roof rafters. This increases the apparent size of the room and carries out the English feeling so pleasingly embodied in the exterior design. The softening effect of vines and foliage is well exemplified in the landscaping of this prop-

security of the English cottage. This is the type of home which will mellow with the years.



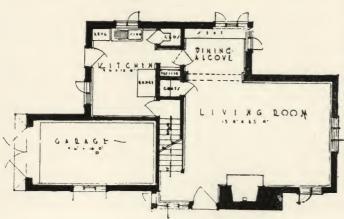
Photographs by VAN ANDA

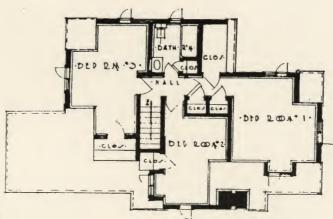
IDEALLY INFORMAL

The Residence of J. F. Sheetz at Bronxville, N. Y.

Lewis Bowman, Architect

In reviewing this little house we greatly admire the manner in which Mr. Bowman has arrived at the workable plan, in bringing about all the fundamental rooms required in a small house, and in eliminating all unnecessary halls and passages. Then, too, the garage has been beautifully incorporated in the design, so that the entire building presents a uniformity that is oftentimes lacking in the small house. One of the things that appeals to us is the manner in which the foot of





the stairs ascending from the living-room has been lighted by grouped corner casements. The dining alcove, placed as it is off one end of the living-room, is ample in size, yet can be entirely screened off from the living-room. The exterior of this house is of stucco. brick sills, metal casements, and just a bit of timber work in the lintels, which with the trees and planting is a good example of modern adaptation of the English

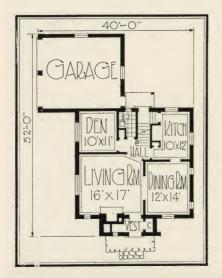
SQUARE PLAN-LARGE APPEARANCE

Residence of A. C. Hamilton, Pleasant Ridge, Mich.

Built by Roth Bros.

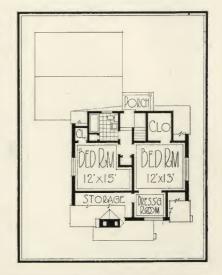
W. D. Knox, Architect

FIRST FLOOR PLAN



A SQUARE floor plan usually permits of a compact arrangement of rooms and is comparatively economical to construct. The main body of this house is square with an attached garage and the projecting entrance vestibule relieves the regular lines and gives the house the appearance of greater size, further emphasized by the method of handling the front gables and the chimney. A good arrangement of rooms has been effected with six rooms and bath. An additional toilet room is provided on the first floor. The den adjoining this, because of its location, is adaptable to many uses such as a bedroom or guest room. All of the rooms approximate the square in shape which increases the apparent size of the rooms and is a desirable proportion from the standpoint of good design.

SECOND FLOOR PLAN



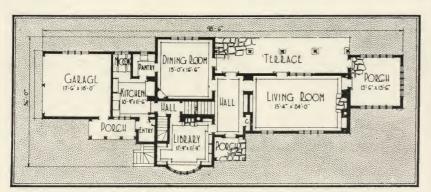




Photograph by GILLIES

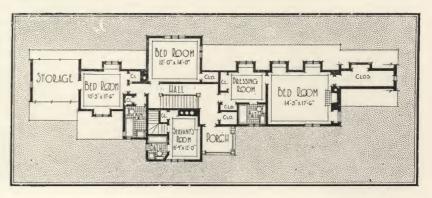
RUSTIC SOPHISTICATION

Residence of Leonard White at Great Neck, L. I.
Frank J. Forster, Architect



English than most of Mr. Forster's houses. The arrangement and scale of the dormers is very carefully worked out, as well as the mass of chimney rising above the porch roof. These features break the large roof surfaces, and contribute to the unity of the composition. White-washed brick walls and a variegated slate roof, combined with dark stained woodwork, present a pleasing ensemble. The steep gables giving an impression of unusual height, are happily balanced by the setting of the house close to the ground.

THE plan of this house is somewhat vagrant, there being quite a long facade—which composition lends itself well to the site and masses up beautifully with the surrounding trees and the foliage. Possibly the most decorative feature of the house is the terrace which is partially covered, and with openings from the living and dining rooms and the hall. There is a door, also, on to the terrace from the glazed porch or sunroom at the end of the living-room. In design this house is more

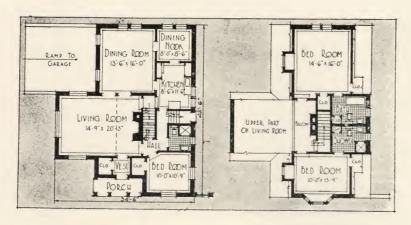




ENGLISH INFLUENCE

Unusual Six-Room Arrangement with a High Living-Room

James P. Curry, Designer and Builder



THIS one and a half story house expresses a predominant English influence. austere, yet pleasing. The walls are of rough textured brick, white-washed, and the woodwork hand-hewn and uneven, and stained a dark brown. Metal casements have been used throughout this house. The plan has an artistic appeal inasmuch as the living-room is two-storied, the ceiling being formed by the roof construction. The hall arrangement connecting the kitchen with the living-room is particularly good, with a bathroom, located on the first floor which is a desirable feature. On the second floor there is the balcony extending across one end of the living-room which connects the two bedrooms on this floor. The unusual feature of this house is that each bedroom has its individual bath,

thus giving three bathrooms in this small house of six rooms. Undoubtedly the builder of this house had an imagination, for the porch timbers and posts shown to the right are timbers taken from an old mill in the neighborhood, re-sawn and hewn in shape to perform the function of their new location.



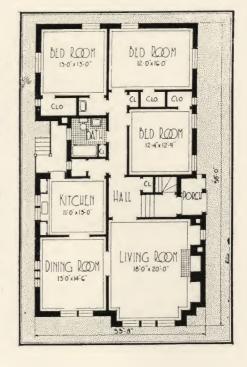
FOR A LIMITED LOT

Residence of Mr. W. M. Lambrecht, Park Ridge, Illinois

Olsen & Urbain, Architects

P LEASING variation of a brick cottage in the English fashion! Interesting details such as the large group of casement windows, the half-timber and herringbone pattern brick-work around the living-room windows, the pierced shutters on the dining-room windows, the high capped chimney, and the variegated slate roof,—all blend to present a harmonious whole. Attention is called to the charming entrance with its old beam supports, and the turned members in the opening.

The front door opens into a small hall from which steps lead down to the basement or up four risers to the living quarters. The living-room and dining-room and dining-room extend across the front of the house, and the kitchen, which has built-in features, adjoins the dining-room



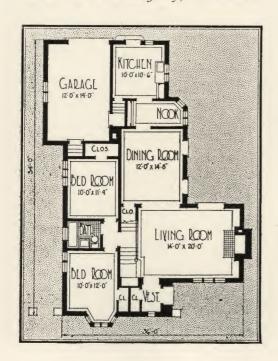


UNCONVENTIONAL

Residence of A. H. Ross.

Park Ridge, Illinois

Zook & McCaughey, Architects



Ravenwood Photo Shop

THE house on several floor levels always presents an intriguing exterior as is found in the house illustrated on this page. Here we find the living-room with a high ceiling extending up into the roof rafters, and the bedrooms about seven risers or a half-a-story above the living-room. This arrangement is particularly good for many people who do not like their bedrooms on the first floor level, yet object to the long run of stairs for a full story. The exterior of the house is well designed.

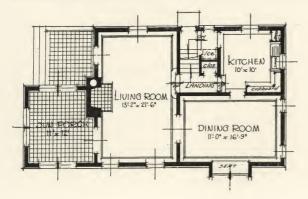


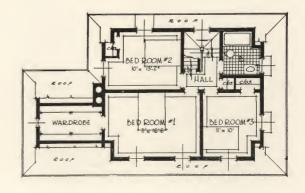
SHADED BY WIDE EAVES

Simple Brick House With a Good Plan R. C. Hunter and Bro., Architects

S IMPLE materials, gracefully combined, have been used in the construction of this worthy home with its over-hanging eaves which permit of more space for rooms on the second floor. The steep roofs which take on some of the appearance of exterior walls are covered with ordinary wood shingles and blend in nicely with the brick walls of the first story. Casement and double hung windows have been combined with good results. In the plan the ample living-room with the adjacent sun porch dominates the first floor, and in the rear is a large dining-

room with built-in window seat. The square kitchen with necessary cupboards and equipment built in the walls is compact and well-lighted; the enclosed rear entry contains the refrigerator and leads to the basement. The staircase landing with its convenient closet is reached from either the living-room or kitchen, thus making the second floor easily accessible from any of the rooms on the first floor. Three bedrooms and bath on the second floor are nicely arranged, opening off a minimum of hall space and an unusually large wardrobe closet appears.





OF REGAL MIEN

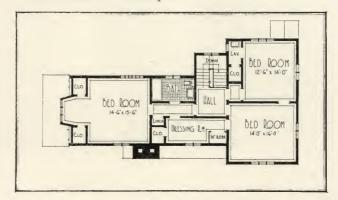
Residence of Hunter McDonell, at Lynchroft, New Rochelle, N.Y.

Hunter McDonell, Architect



THE plan of this dignified house is built around the central hall, from which the living-room and dining-room open. This is a good arrangement, and many years of experience have proved it very practical. At one end of the living-room is the glazed-in sun-room, the end of which may be thrown wide in order to give the effect of an open porch. Below this sun-porch is the garage. One of the attractive fea-

tures of the second floor is the bay window at the end of the bedroom over the living-room, with closets opening from the bay; also a seductive comfort lies in the long dressing-room connecting with the bedroom in the opposite end of the house. In this design, the architect has achieved distinction with the judicious use of materials. Note the grouping of windows at the entrance which permit an unusual handling of brick-work at this focal point.







SPLENDID RESULTS ... LITTLE MONEY

A Good Brick House Built at Decatur, Ill.

W HEN one wants to spend less than \$10,000 for a house where could you get more than is shown in this brick house, for there are five good sized rooms, well planned, with a basement under the house and a large, broad terrace in front? The kitchen is quite small but still provides ample room for the usual fittings and conveniences, and the grade entrance performs its dual feature of kitchen and basement entry. Stairs have been built in from the dinette leading to the attic, providing access from the central portion of the floor ar-



rangement. The dinette is small yet ample for this small house, and the living-room is really quite spacious. We presume the walls are of brick veneer which many builders find is more economical to build in some sections of the country than in others. The house belies its appearance, for the plan is practically square and the completed house shows a structure not at all of the boxlike, square type. Good proportion is exemplified throughout this little house and the restrained use of details results in the attractive, delightful little cottage.

BED ROOM 1/6 × 12 · O BATH 10 6 × 66 BEATH 10 6 × 12 · O BATH 10

A circular terrace with a flagstone paving adjoins the living room

7 Room Arrangement

OUT OF A FAIRY TALE

A Bungalowcraft Co. Home Rex D. Weston, Designer

HE architects of California seem to have caught the magic of fitting and comely design as applied to the small house. We here picture a charming seven-room house built of a variety of materials beautifully combined, which produces a simulation of age and weds the house to the site. Field stone has been used in small slabs combined with brick and the stucco has a rough, uneven texture; the half timber work, adzed and charred, simulates old half timber work of the English cottages. The roof, too, has been carried out in the thatched effect with simple, curving lines which soften the entire design. The use of the diamond leading in the casement windows further adds to the appeal of this house. Visualize this house constructed of mellow stone and red brick work, with the soft white of the stucco, the dark half-timbering and a reddish brown roof. The plan has provided all the conveniences that a small house should have with seven rooms on the one floor level, the bedroom quarters being entirely separated from the balance of the house in one ell extending to the rear. There is a breakfast room opening off the living-room which might be used as a study or library. The kitchen is aptly situated between the dining-room and the breakfast room. There is an enclosed porch between the kitchen and the maid's room, in which the heater and laundry tubs have been placed.

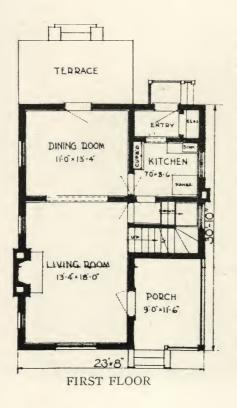




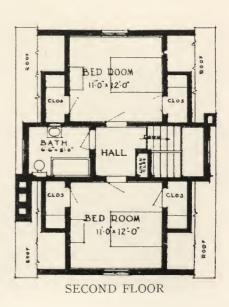
A NARROW HOUSE

Five Room Design

from Architects' Small House Service Bureau



HERE is a house for a narrow lot designed with five good rooms, plenty of closet space and conveniences that will please the woman of the house. There is a fine porch in the front and a kitchen cupboard in which there is a large closet where the refrigerator may be placed. The staircase leads up from the living-room and there is a passage connecting the kitchen and the living-room, which reduces the number of steps in answering the front door bell. Adjoining the dining-room is a paved terrace. On the second floor there are two large bedrooms and bath and five good closets. The house is of brick, substantially built, with a chimney which gives character and dignity to the house and relieves the otherwise severity of the design.



REASON FOR CALIFORNIA'S FAME

Built by the Home Holders' Corporation,

Los Angeles, California

NCE more California comes forward and presents us with a little house of rare qualities. It is not often that we find so many attractive and unusual features in the composition of a small house which make for the charm that this little house possesses. The roof attracts your first attention, with its thatched effect which might be more irregular and quaint. We think that the design would have been better without the small ventilating dormers which break up the restful appearance of such a roof. The blinds, the entrance detail, the iron grill in the gateway and the use of brick in the little closet projecting out from the main facade of the house, the bay window with its leaded glass, the lantern so aptly placed, the winding walk and the little courtyard are features which raise this house far above the average. Pe-



FLOOR PLAN

rusing the plan, we find that the designer has not erred in his judgment. You enter through a small covered porch, opening onto a tiny paved courtway, then through an entry into the livingroom which extends into a delightful dining-room. At one side of the latter is a terrace, upon which one emerges through French doors. A breakfast room adjoins the dining-room and also the terrace, which are arrangements that give any small house a very happy and useful advantage. The kitchen is unusually large and well equipped, opening onto a screened porch where the laundry tubs are placed. Three fine bedrooms are incorporated in the plan, one of which is provided with a small bathroom and shower. This arrangement is one that is often overlooked in designing a house and might well be added in but little space.



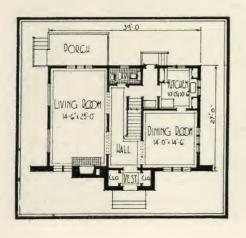


IF YOU LIKE FIELDSTONE

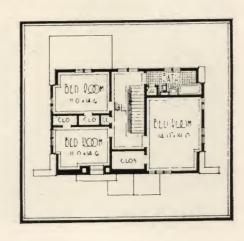
A Well Built House at Pelham, N.Y.

THE feeling of solidity and permanence which this house engenders arises from the use of quantities of fieldstone, brick and stucco in the front facade. This unusual design accents the elaborate chimney and entrance and results in a most interesting exterior from a not un-

common plan. Attention is called to the use of brick around the window openings where they occur in the fieldstone walls and to the successful combination of materials in the chimney. The balanced angles of the roof lines from the front are noteworthy.



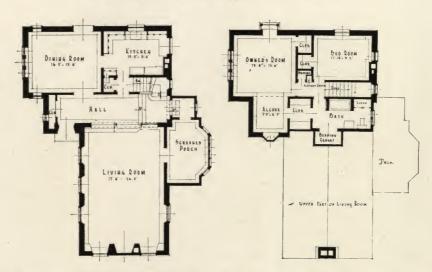
For a level property this house fits the site well and the design accentuates the vertical lines of the trees which surround the building



ENDURING STONE

An Architect's Own Home in a Chicago Suburb Murray D. Hetherington, Architect

FIRST FLOOR



SECOND FLOOR

R OUGH limestone fashions this house which is somewhat English in feeling, and the manner in which the ravine shown to the left of the picture has been preserved is quite interesting and pleasing as is also the terrace wall which juts out from the main entrance feature. This ravine and the varying levels

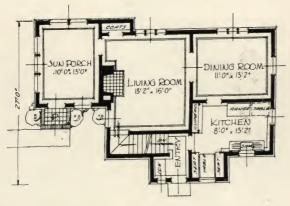
make possible a well lighted basement. The plan of the first floor reveals a living-room two stories high and on a level three steps below that of the dining-room and hall. On the second floor are two bedrooms, one with a rather large alcove with bay windows over the front entrance.

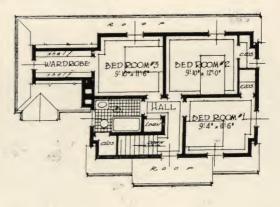




WITH EVERY CONVENIENCE

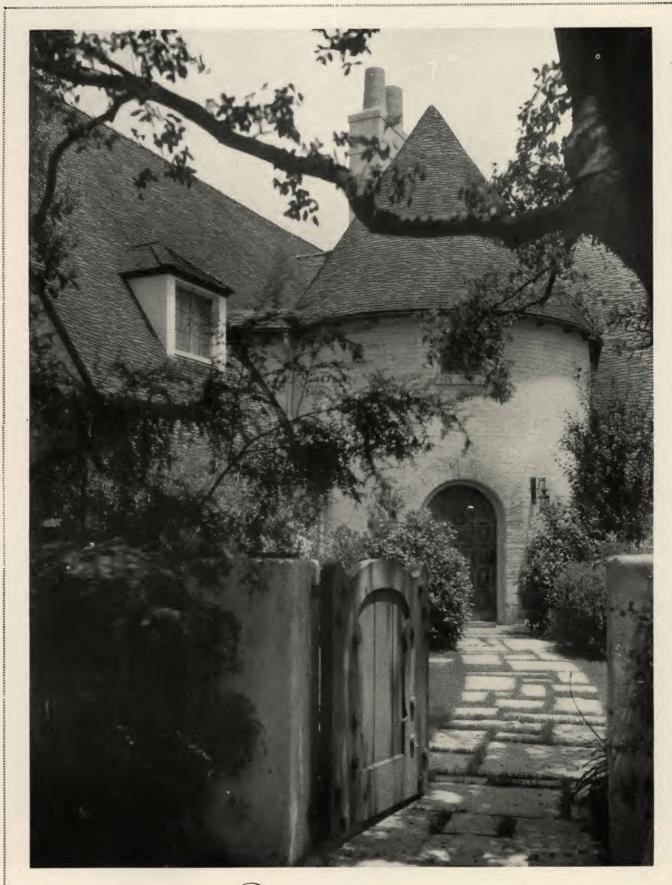
Built at Garden City. Long Island, N.Y.
R.C. Hunter & Bro., Architects





THIS little house with its six rooms and sun porch is conveniently and compactly arranged to provide comfortable living accommodations for the average size family. The use of the sun porch as a vestibule as here exemplified proves a desirable arrangement in the small home. Features that will appeal to the busy housewife are the breakfast alcove off the kitchen and the accommodations in the rear entry for the ice box, stairs to the basement, and space to store many household articles. Good air space over the second floor makes these rooms very livable in the summer months. The exterior of the house is attractive with its interesting roof lines

and its clapboard side walls painted a very light cream color. The roofs are of wood shingles stained a dark brown. Sash and window frames are painted to match the siding, shutters and rear door are powder blue, and the chimney is of red brick; with a little imagination one can picture this color scheme against a background of green shrubs, trees and grass. This house has a frontage of twenty-seven feet and could be built on a plot forty-five feet wide, allowing ample space for a driveway and a good distance from the property line on the other side. If built on a corner a narrower lot might be used.



Norman

THE NORMANDY HOUSE

By Paul T. Haagen



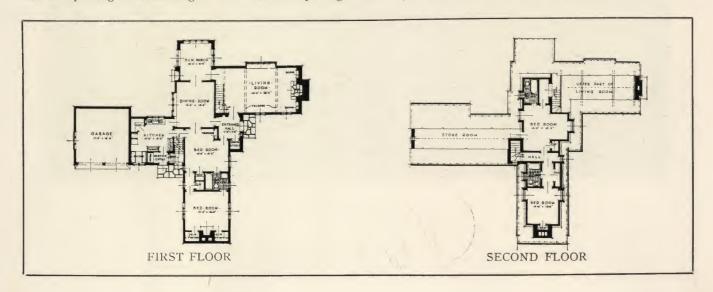
FRANK J. FORSTER, Architect

THE house illustrated on this page is an example of the adaptation of the Normandy style of ar-

A house of Normandy adaptation,—the result a charming, modern home

chitecture to our modern domestic buildings. Although the English feeling is dominant, the Norman influence is felt in this building in the detail. The distinctive difference between the English and the Norman is that the latter has steeper roofs, small overhanging cornices, and the placing and massing of the window openings have a peculiar character all their own. Norman architecture is an architecture of towers, roofs and

masses, with great picturesque composition. There are broad wall surfaces of stone, brick, or stucco and many times several materials are blended together. Often the brick or stone work is buttered or parged over with stucco. Sometimes this is done with whitewash in this country which lends a peculiar richness of color and





This living-room recalls the great kitchen of the Normandy houses with its open fireplace, rough textured walls and beamed ceilings

texture to the surfaces. Pattern brickwork is much used under the cornices or in quoins, belt and band

courses and many times at the top of the chimney. Sometimes the brick or stone work is laid up in a square or diaper pattern or a brick pattern may present itself in an ornamental cornice under the eaves.

The treatment of the dormers is characteristic, with an overhanging shed roof projecting in front for shelter. Oftentimes there is an outside staircase with a roof

built over the stairs or there is a high wall enclosure surrounding a small courtyard. Graceful and quaint chimneys are a part of the design and many times there is a bird house high up in the gable. The doorways

Mortised or ten-noned solid oak beams and posts support the roofs of porches

take unique forms oftentimes with an elaborate, carved lintel of wood over the doorway, and where there

are shutters on the windows they are usually of the solid board type. The towers may be round, square or hexagonal in form and oftentimes a smaller tower is found attached to the larger one and may be used for a circular staircase. Mortised and tennoned solid oak beams or posts support the roofs of the porches which in most cases follow the pitch of main roof and often

are a continuation of the roof. The special glory of the Norman houses among the humble folks is the kitchen, which is ofttimes the living-room and sleeping room combined with a great open fireplace with hood.



The tower is one mark of distinction resulting in a picturesque architecture

ARCHITECTURAL CHARACTERISTICS

FIREPLACES

The fireplaces of the Normandy houses were great, wide, open stone fireplaces with a shelf or hood and were usually built in the kitchen of the country house

BOOK SHELVES

Bookshelves may be recessed back from the plaster or wainscot line and are often ornamented with a scroll jamb and head as illustrated here above

CUPBOARDS

Cupboards were often recessed into the walls with doors of heavy oak, paneled, and many times with carvings and scroll patterns that relieved the heavy look

WINDOWS

Windows were usually of casements in groups with divided lights and oftentimes a heavy oak lintel supported the wall structure above as in the photo shown here

DOORS

Doors may be of the batten type or paneled with broad and deep moulding, ofttimes carved but always of informal and simple design and solidly built

THE NORMANDY ROOM

By Kathryn E. Ritchie and Margaret Haines

ORE and more frequently we We see in this country houses that might well be a bit of old provincial France, so successfully do they express the spirit of quaint charm that dwells in the picturesque little homes which dot the French countryside. Modern builders are finding in the French Provincial style one which is exceptionally well adapted to small and medium-sized houses. They also find that the same style carried out in interior decorations creates a pleasing unity of impression which is attractive to prospective purchasers.

In the decorating and furnishing of a French Provincial house, the effect to be striven for is one of informality and almost rustic sim-

ARRANGED BY MARSHALL FIELD & CO.

expense by observing the proper treatment of backgrounds and the use of appropriate furniture. The latter is extremely simple, being plain rather than ornate, and is in many respects closely akin to that of early American homes.

A house having a large livingroom with one end arranged as the dining-room is more typically French peasant than one having a separate room for each purpose. This is also an arrangement which the modern tendency toward informal living finds especially congenial.

As to background—plainness prevails for walls, floors, and ceilings, but it is a plainness which may be relieved by color. This is especially true of walls. Those of

plicity, yet one of cheerfulness and comfort. It is an the little French peasant homes are commonly white-effect which can be easily attained without extraordinary washed, the effect of which, minus its crudeness, may



FRANK J. FORSTER, Architect

Pictured at the left is a bedroom with the old Norman atmosphere of simplicity. The embroidered rugs and the hand-woven bedspread help in creating the old world feeling and at the same time give color

The grouping in the top picture is typical of the Normandy spirit in furnishing. The dresser, the peasant type easy chair, and the cabriole legged stand with the metal candle lamp and shade are worthy of note

ROOM BACKGROUNDS

COLORS

The colors most suited to a French provincial room are the reds, blues, greens and yellows. Separate colors are used more often than a combination of colors; for example, in a room with red toile curtains, red dominates

CEILINGS

A simple, rough hewn beamed ceiling used in conjunction with plain walls is true to type, as is also a plain ceiling. When a room is paneled, either a plain ceiling or a beamed ceiling may be used. Simplicity is the aim

FLOORS

Tile or slate floors are typical for a French provincial room, but wooden floors of wide boards in pine, cedar, or oak are perhaps better for a really livable room. Simulations of slate or tile might be effectively utilized

WALLS

Smooth or sand-finished plaster walls are the most general type. Simple paneling of beechwood or chestnut, the panels having curved tops, and sometimes curved bottoms, is also typical. Here again no finish is required

DECORATIONS

On the furniture, and sometimes on the wall paneling, carved motifs, including flowers, birds, leaves, or fruit, done in low relief and turtledoves' nests, a torch of happiness, a cupid's quiver, etc., are the decorations most seen

The Norman room illustrated below is a fine example of

its type. The oak settle in the foreground, the long

table and the iron ring fixtures are especially in keeping,

as are also the hooked rugs and wall hangings

be secured if desired in the modern American house by the use of rough white plaster. A less severe treatment of wall space is wood-paneling-either a good hard wood that can be rubbed down, waxed and polished, or a paneling of softer wood painted in any one of several characteristic shades, such as daffodil yellow, apple green, lemon, pinkish or yellowish gray, or white. For bedrooms a wall paper resembling a hand-blocked cotton material known as Toile de Jouy, which had great vogue among the French peasants, would be charming and effective. Ceilings are usually beamed in

oak or are flat and plastered. Floors should properly be of wide boards, or may be covered with linoleum resembling time-darkened tiles. Hooked rugs or simple rag rugs are appropriate floor-coverings and are in keeping with the general effect of cheery simplicity. For window hangings, heavy linen or any hand-woven rough weave material, plain or embroidered in colored silks or wools, is suggested.

In the combination living and dining-room, or in the separate rooms if such is the case there is no set style for the arrangement of the furniture with the single exception of the dining table, which is usually pulled up to and faces a window. A rectangular extension table, or a gateleg table could be used, together with rather small highbacked rush-bottomed chairs having cushion seats and little pads tied to the upper part

dressers, such as is illustrated on the following page may be used as a clothes cupboard. A four-poster bed and can be obtained in reproduction in this country,

would be ideal for the storage of linen and the display of sets of plates, platters and bowls of lovely old French china, on its upper shelves.

At the opposite end of the combination living and dining-room a broad fireplace bespeaking heat and cheer makes a delightful center for the grouping of furniture. This might include a small settee or divan, a wing chair, a second arm chair, a small chest of drawers, one or two small tables, lamps with bases of rustic pottery or pewter. Delicately crackled old earthenware pots would also be charming for holding flowers, or bright

leaves and berries in the fall. The homemaker who is accomplished with her needle may like to create her own furniture coverings of cross-stitched embroidery in bright colored wools on a dark background.

No French peasant interior is complete without a grandfather's clock-one having a curved body resembling a violoncello, if it can be obtained: otherwise a good Early American type will suffice. Hanging shelves or a corner cabinet holding knick-knacks, books, or china will give a characteristically French touch to the interior. One of the old French dough mixers, or bread-kneading troughs, will make a convenient and attractive stand for books or plants.

The most individual piece of French peasant furniture, the armoire, a great cupboard intended originally to protect coats of mail from rust and dust, is

FRANK J. FORSTER, Architect

of the backs. One of the greatly prized wide French an excellent piece of furniture for the bedroom where it draped with curtains adds an appropriate touch.

UPHOLSTERY AND HANGINGS

WALL PAPERS

Separate wall hangings in a French provincial room may be of a handwoven type material or of Toile de Jouy. Frequently the walls of the bedroom are hung with Toile de Jouy which should be hung loose UPHOLSTERY

As chairs and settees most frequently have rush seats and open or ladder backs, seat and back cushions are used a great deal. These are covered in cotton and hand-woven materials, in bright colors

MISCELLANEOUS

The French provincial furniture, though of rustic origin, is influenced principally by 18th Century French furniture. In the southern part of France, Italian and Spanish influence is noticed in the turnings

FLOOR COVERINGS Floors are generally left quite bare and if rugs are used, a generous margin, from four feet to even larger, is left. Antique hooked rugs and rag rugs are the most appropriate floor coverings for this type

WINDOW DRAPES One may use cotton fabrics, such as toiles and ginghams or just simple ruffled curtains, looped back, and hung to the window apron. Short, shirred valances, approximately 8 inches deep, add to the charm

Furniture for the Normandy House



Above is a reproduction of an upholstered Normandy arm chair covered in Chintz



The sofa above reproduces the Normandy type of an upholstered piece of furniture. This illustrates Louis XV or Regency influence in the legs and under-bracing. The covering is of hand blocked linen



A peasant type arm chair with straw seat, more Norman than Normandy in design

Small commodes similar to the one below are useful and attractive pieces of furniture



To the lower left is a typical Normandy sideboard. Note the curved panels, apron and cabriole legs



A bergere type chair the upholstering carrying around to the front underarm

Occasional tables like the one below serve as smoking stands or reading stands



Lower right ... drawtop type dining table. A good example of provincial French usable in the Normandy dining room



FURNITURE

CHAIRS

Chairs almost invariably have rush seats and ladder backs (the slats being cut in a variety of designs). A simple, upholstered reproduction type of chair with typical underbracing may be obtained on the market now and is suitable

CHESTS

Chests, in most cases, with the exception of the marriage chest, are termed commodes. These consist of two or three drawers supported by four tapering or cabriole legs. Simple, curved panels or carvings adorn the front

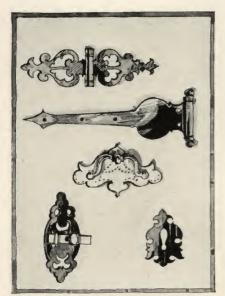
TABLES

Tables are generally of oak or walnut. The legs are a simple cabriole type, or else are straight with simple turnings. An oblong type table is most frequently used. Many provincial pieces were modifications of Parisian furniture

WOOD AND FINISH

Oak and walnut are the chief woods used for furniture. Beech, cedar and pine are woods used in paneling and beams. Floors, if of wood, may be of oak, but in wide boards with a medium dark stain and waxed to a smooth fine finish

WALL PIECES Wall pieces consist of cupboards, armoires, or wardrobes, grandfather clocks, bread cupboards, sideboards, dough mixers, dressers, etc. These are generally in oak or walnut, with simple carvings and shaped panels in the fornt

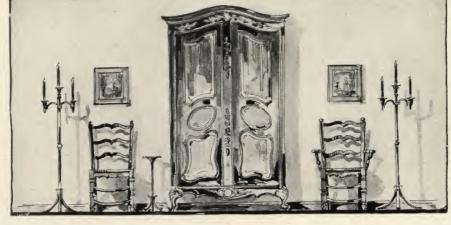


Fittings and Accessories for a Normandy House

Left... Examples of wrought iron and brass hinges, a drop handle, a lock and an escutcheon

Right... Interesting lighting fixtures of wrought iron and a wall lantern, typical of the style



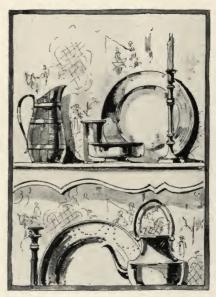


Below . . . Groupings of pewter of various sizes and forms give a Normandy dresser the old world atmosphere





In the above picture the furniture illustrates examples of Provincial French pieces, the large piece being termed an armoire or wardrobe. The ladder back arm and side chair are typical with their rush or straw seats and simple turnings



FITTINGS AND ACCESSORIES

HARDWARE
Decorative ironwork including hinges and key
escutcheons. Iron drophandles serve for door
and chest, and sometimes brass or bronze,
small circular knobs are
used on furniture

LIGHT FIXTURES
Simple pewter fixtures
may be used in the present day French provincial room, as likewise
can fixtures designed
after the type of Louis
XV with uneven curves
in brass or bronze

FIREPLACES
In the rustic type of
French provincial room
the plain wrought iron
andirons of typical design are suitable. In the
more refined room brass
andirons, tongs and
shovel are used

LAMPS
Lamps of pewter or colorful peasant French pottery with simple lamp shades of chintz or parchment are very appropriate. Sometimes old colored bottles will serve as lamp bases

PICTURES
Pictures are not very
often used. Examples
of old needlework or
hand-woven material
supply this decoration,
generally. Walls are
frequently left quite
plain and uncluttered

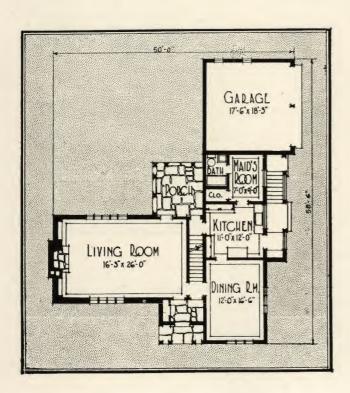


Photograph by GILLIES

FRENCH PROVINCIAL

The Residence of Gerald M. Lauck, Montclair, N. J.

Frank J. Forster, Architect



THE house illustrated here derives its design from the French Provincial type, but the careful detail of the structure and the beautiful site in which it is placed combine to give unusual charm to the whole.

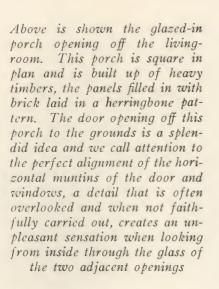
The photograph shows the kitchen, service entrance and garage. While the function of this part of the house is quite apparent, the style and composition is so beautifully handled that utility does not displace art.

The exterior of the living-room wing is of white-washed brick, and the balance of the house is of cement plaster—a combination of materials that blends quite happily when toned with the same stain. The slate roof is in variegated colors and lengths. The dormers are cleverly built up and should be noted. The bay window on the second floor above the dining-room window is designed in perfect scale and the entrance porch at the left of the latter is particularly pleasing.

There is no stair hall . . . simply a stairway rising between the walls of the living-room and dining-room. This makes for economy in space and in construction expense. The living-room is on a rather large scale and the owner's bedroom above is consequently the same. The detail of the glazed porch is opposite.

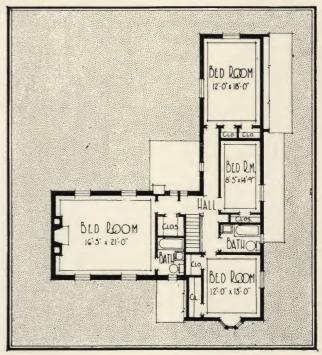
To the right is shown the entrance porch, the roof of which sweeps down in a graceful curve from the main roof of the house. The supporting timbers and the turned spindles used in the opening are beautifully executed, and bring a touch of richness to the porch at this point







Texture is the predominating feature of this house, and while rough and uneven this effect is secured only when careful consideration and study is given to all of the elements entering into the building construction

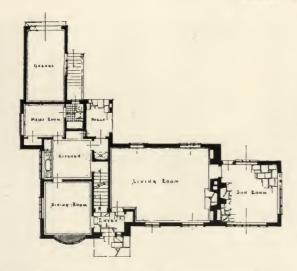




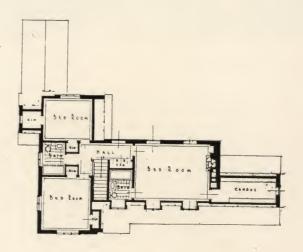
BUILT FOR COMFORT

The Residence of W. Brundage, Douglaston, L. I.

Frank J. Forster, Architect



HERE is a house with walls of white-washed brick, and whose roof is covered with slate shingles of variegated sizes and shades. This roomy house is of Norman architecture and attention should be called to the manner of handling the entrance doorway with its stucco and half-timbering; just a suggestion of the same materials is recalled in the dormer over the entrance.



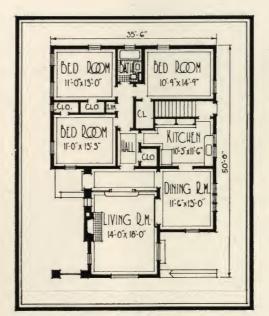
The plan shows a large living-room with a square sunroom opening off. Each of these rooms has a fire-place and the sunroom is floored with slate. The dining-room is rather small as is also the kitchen, and a maid's room and bath have been provided adjoining the kitchen. Three bedrooms and two baths are on the second floor, the bedroom in the wing being convenient.

THE ROOF SWEEPS LOW

Small Speculative Home Built by The Lincoln Mortgage Co., at Los Angeles, Cal.

HERE is an attractive stucco house in Norman style that is capable of a great deal of variation at the hands of an experienced builder. Note the simple treatment of the exterior, how the roof was raised in a dormer effect over the bedroom window facing the street and the larger window placed in the living-room end with simple batten blinds to create the effect of width at this point; also how the effect of width of the house has been gained by building a post and buttress of stucco at one side of the house toward the drive and connecting these two with an interesting perforated wood fence; and the sweep of

the roof of the main living-room gable has been carried down to within a few feet of the ground, all tending to give an interesting and quaint small home. The color of the walls, roof and outside wood trim and proper



planting will do much to complete a pleasing, homelike ensemble.

The interior layout offers an arrangement that is commodious and convenient. The living room is segregated from the rest of the house and is unusually well lighted for that reason. Well-planned halls connect rooms in two directions and an ample number of bedrooms is provided. Neither has closet room been forgotten in this plan, you will find five closets properly disbursed throughout the house.

Although the interior layout gives an impression of boxlike squareness, yet so cleverly has the exterior design been handled,

particularly the roof lines, that an unusually intriguing house is the result. The floor plan is good enough to be repeated in a variety of ways and by judicious handling of exterior lines and details this might be accomplished.





F. H. Reimers, Architect

The extreme simplicity of the lines and textures of walls and roof gives this tower above a fine distinction and marks it as an interesting interpretation of a common element found in many of the charming homes of France. The window in the second floor of this tower rather recalls the windows in the towers of Norman houses and the manner in which it breaks through the eave line is typical. Observe that the wall surface at the doorway has been cut back, thus giving a square face from which the door jambs are returned. The mass of the tower fits in splendidly with the rest.

THE ENTRANCE

For The House Of Norman Precedent

B ELOW. . . . This fascinating balcony with circular ends of wrought iron is supported on wide curving iron brackets which reach down almost to the head of the door. Notice the overhang of the second floor line of the tower with the cement brackets giving the feeling of support to the projection.

C. W. Ditchy, Architect



TOWER

Lends An Inviting Air Of Hospitality

B ELOW.. An example of a pleasing combination of materials with stone and old brick used in the chimney and entrance tower lending a mellow tone to the walls. The roofs are covered with tile. A subtle relationship in scale has been secured between the window and the entrance door below it.





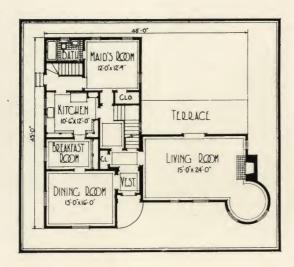
Lyman and Siemens, Inc., Architects

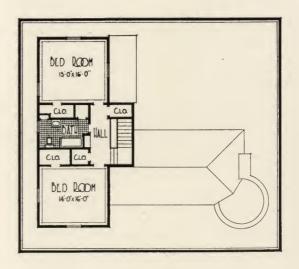
THE unusual feature of this tower is the band of half-timbering at the eave line, serving as a decorative element and lowering the apparent height of this slender tower. Small windows have been used, contrasting favorably with the larger windows in the main walls. It should be particularly noted that the pitch of the roof in these various towers varies in relation to their height thus aiding materially in giving the structure the desired appearance of height or snugness as the case may be. Since the tower is one of the distinguishing features of the Norman it should be studied.



FRANCE IN AMERICA

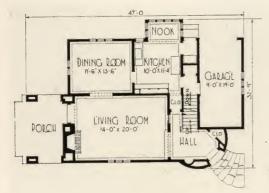
Built by the Lincoln Mortgage Co., Los Angeles, Cal.





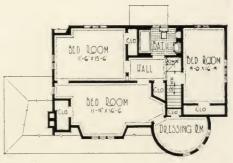
P ART of the Old World in the New is found in this altogether lovable American home adapted from the French Provincial type. The high pitch roof masses and the circular tower are typical French characteristics which have been embodied in this structure, and particularly pleasing is the manner in which the roof lines have been broken down to repeat or parallel the gentle slope of the ground to the right. Harmony of the whole has been effected by tying the house and garage together by the low wall surrounding the garden. The plan shows the main section to be two stories high, housing the din-

ing-room, kitchen and maid's room, and on the second floor two good-sized bedrooms with adjoining bath. The high living-room with its attached tower occupies the wing. This tower, which in reality forms a bay window for the living room, would make a happy retreat or book alcove. The main construction material is stucco combined with cut stone framing the entrance door and half-timbering. The roof is of wooden shingles, is irregularly laid and stained a dark tone to produce a thatched roof effect. The exterior wall surface has not been too broken up with windows.



The house presents a good example of stucceed walls combined with a colorful and variegated roof of asbestos shingles. Steel casement sash have been used and the trim has been stained a dark brown.

FIRST FLOOR SECOND FLOOR



DOMINANT TOWER

A Delightful Residence Built at Indianapolis, Indiana

Pierre and Wright, Architects

MANY houses are being built all over the United States with the tower as the principal feature of design, a detail strongly reminiscent of the Norman style of buildings. This house illustrates this tendency. Here the tower dominates the design as the outstanding feature of its detail and serves a very utilitarian purpose on both the first and second floors. Glance at the floor plans and you will see that the floor of the hall is two

steps above the rest of the floor and that the porch at one end of the living room is near enough to the dining-room so that meals might be served there as well and that the dining-room nook with it windows would be a delightful place for informal meals. There is a coat closet off the main hall which also serves as a passage-way to the kitchen and the main entrance door. The garage is completely contained within the walls.







THE living room fireplace of Old World cottage is shown above. The deeply recessed window provides a commodious bookcase and window seat.

B ELOW is another view of the living room also showing the fireplace and a cabinet bookcase balancing the window on the opposite side of the fireplace. The interior view of the living room window group near the front entrance door are also shown.

THE dining end of the living room appears above. The Welsh cabinet provides a receptacle for dining accessories and holds a display of cherished china.

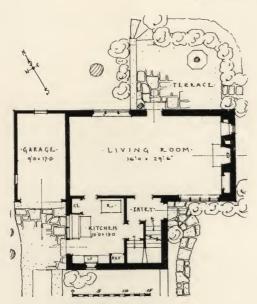




OLD WORLD COTTAGE

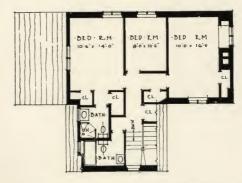
The Residence of Benjamin Betts, Architect, Who Builds His Home at Scarsdale, N.Y.

Interiors Shown on Opposite Page



I T is not often we find a small house so sincere in design and pleasing as to plan as the house shown on this page. Here is a home built about the idea of frank hominess arranged for ease in housekeeping and built

of simple materials graciously used. The design relies entirely upon the frank use of these materials with splendid relation between the wall surfaces and openings and the roof masses. The house is built of field stones with the mortar joints parged over. A few ornamental accents only such as the canopy over the group of living room windows and the main entrance door are used.



The plans show an arrangement which has been reduced to the simplest possible livable elements with a combined living and dining-room large enough to accommodate the family occupying the home.

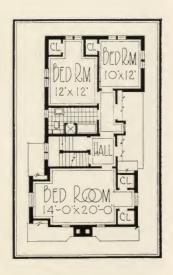
SIDE ENTRANCE

Residence of Forrest W. Trumpf Milwaukee, Wis.

Clas, Shepherd and Clas, Architects



HIS unusual brick house designed for a narrow lot exemplifies the side entrance plan, making it possible to have a living-room extending across the entire front of the house. The design is particularly interesting because of the manner in which the steep roofs have been massed and the living-room chimney built up from the front wall of the house. The wrought iron ornament in this chimney breaks up the long vertical lines and adds a note of interest to the exterior. In the plan the kitchen is located in the middle of the house, an arrangement which makes it easily accessible to all parts of the house including both rear and front entrances. The pantry will serve nicely as a breakfast nook. The stairs to the second floor rise from one end of the well lighted entrance hall off of which opens a small toilet room.



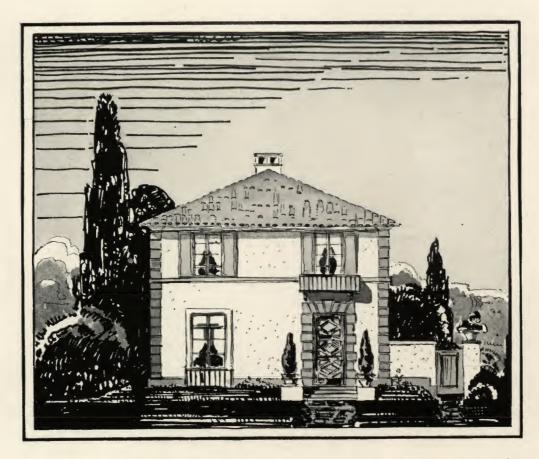




Talian

AN ITALIAN VILLA

An Appropriate Treatment of the Style



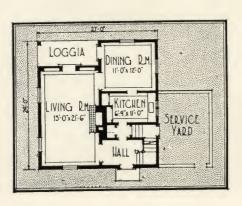
ThE small Italian house shown on this page resembles those houses built during the Fifteenth

Century in the northern Italian hill country, where we find great variety of architectural interest, particularly in those examples from the Renaissance period, which are so nicely adaptable to our modern mode of living. The Italian style is of value because it is the foundation of many other styles, and also because of its own intrinsic merit that gives concise expression to qualities impossible of equal attainment in other styles. With flat, sloping, red tile roofs, with roof dormers practically unknown, with broad wall surfaces of stucco in

The elevation is typically Italian with stucco walls and quoined details

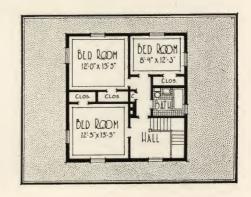
either a warm yellow or a pinkish cast, pierced by few openings, the charm of the house lies in its dignity and

reserve, somehow maintained without formality or stiffness. The quoined entrance doorway, with the richly paneled wooden door, is typically Italian; also the full length casement living-room windows and low iron railing. Casement windows throughout the house is a prevailing characteristic of the Italian style. Plans are arranged with especial regard to symmetry. Walls are constructed of ashlar masonry accurately laid in horizontal courses, or of stucco, with stone quoins at the wall angles and around the main entrance. Door and



The Italian plan is formal and balanced—the square or rectangular shape is characteristic

These plans illustrate how well this style may be used today in in our modern life



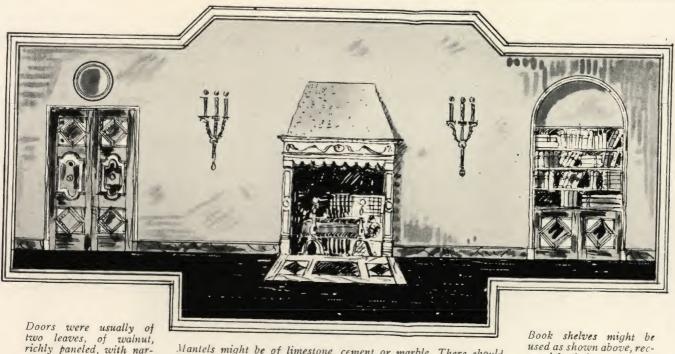
To the right is shown a pair of windows on which have been placpaneled wooden shutters decorated in color, polychromed and antiqued, which blend well into the interior of an Italian house



Windows were usnally deeply recessed, as shown on the plan under the windows, carrying the splay at the same angle over the heads as on the jambs. The sills might be of tile, slate or marble

window openings have sides or jambs unrecessed and finished with a moulded architrave of classic type. Openings are grouped in perfect balance and are placed one above the other. The Italian interior is characterized by spaciousness and height accentuated by decoration, the ornament being restricted to a few focal points. Plaster of moderately rough texture in rough tones of gray, tan, brown or polychrome effect, achieved by stippling, provides the background in most cases. This plaster covers the full height of the walls above a narrow wood or marble base. The ceilings are given interesting treatment, which may take the form of beams, vaulting, wood paneling, or color. The windows are of

the casement type set with deep inside reveals with the plaster of the walls continued into the jambs and heads with an inconspicuous moulding at the junction of the frame. The sills might be of wood, tile, slate or marble. The doors are generally of walnut in two leaves and richly paneled, or may be decorated in color. The door trim should be of simple plaster moulding, or wood painted to match the plaster. An exotic note may be added by marbleizing the door trim and the base, or perhaps an overdoor containing a bas relief would be attractive. The fireplace is always the point of greatest dominance. The mantel should be of stone, marble or one of the fine cement reproductions of the old mantels.



contrasting colors ARCHITECTURAL CHARACTERISTICS

lantels might be of limestone, cement or marble. There should be no projecting chimney breast and the top shelf should be high from the floor ond with but little projection from the

wall. The hearth may be paneled with inserts of marble of

MANTELS The mantels are usually of limestone or cement with wide, high openings, no projecting breast, fre-carved, the chimney quently carved, the shelf supported by brackets and pilasters

richly paneled, with nar-

row architrave trim. An

over door plaque may be used as here suggested

BOOK SHELVES Book cases should be recessed back from the plaster line and framed with simple architrave trim moulding or have the plaster returned into the recess. Cupboards may be used

CUPBOARDS Cupboards were recessed into the walls, have heavily paneled doors with arched tops and closed with two fold square doors which may be either paneled or decorated with color

WINDOWS Windows, preferably of casements, were set in the wall to provide the wall to provide deep reveal on the in-side. The glass may be an amber shade and many times decorated wood shutters are used

DOORS The doors were generally in two fold, of walnut, highly polished or decorated in color and when the thickness of the wall permits al-lowed to fold back lowed to fold back against the plaster jamb

essed back from the main

plaster line, with a simple

moulding of either plaster or wood at the opening

THE ITALIAN ROOM

By Kathryn E. Ritchie Sketches by G. Grattan Cassidy

THE demand today is for houses whose interior furnishings and decoration are in the same style and spirit as their exterior architecture. A house designed and built according to the Italian style, for instance, demands an interior treatment of walls, ceilings, floors, woodwork, and the use of furniture and accessories similar to that of typical Fifteenth Century Italian homes from which this style is derived. A harmony of effect and a unity of impression is thereby attained creating an atmosphere which is most attractive.

It may not, perhaps, be always practical in the modern American home to follow the Italian style in every minute detail, since our age and manner of living presents its



An interesting corner treatment of a small Italian type of home, showing hooded corner fireplace and typical X-chair

own individual problems. However, it is quite possible to follow the general Italian tendency in interior decoration, observing its most essential characteristics, while making certain concessions.

The general effect to be striven for in creating an Italian interior is one of richness and great dignity, verging almost on formality; its spirit should be one of repose. The Italians avoid overcrowding of furniture, using only a few pieces, the majority of these being placed against the wall. A symmetrical or balanced scheme of arrangement is followed whenever possible. A long rectangular table, for instance, is usually flanked by two similar high-backed chairs, or two chairs may be used on either side of the



A modern adaptation of an Italian living-room where an upholsered sofa and electrified lighting fixtures and are concessions to the demands of comfort and con-venience. The arrangement of furniture is not typically Italian, but has been adapted

ARRANGEMENT BY MARSHALL FIELD & CO.

ROOM BACKGROUNDS

WALLS Plain and sand-finished plaster, whitewashed or tinted, most suitable for small home. A modified "palm" finish pro-duced by brushing the plastic substance on, leaving brush marks and then smoothing

CEILINGS Sometimes vaulted, but generally flat and timbered, the beams being supported by slightly projecting small consoles. Frequently an all wood ceiling with wood beams is used in place of plaster ceiling

FLOORS Stone, tile, and wood, Stone, tile, and wood, tile being most frequently used, either of large 8" or 10" tiles laid with narrow joints, or small 4" tiles laid with ½" joints. Wood floors of appropriate parquetry designs used

COLOR Red predominates, especially in upholstery materials, hangings, etc. The three primary colors, red, yellow and blue, are also used extensively, as is gold, which is frequently combined with red

DECORATION Wood carving in floriated scrolls, ribbons crowns, vases, human forms, lions' heads and paws, arabesques, and heraldic designs. Matheraldic designs. erials in medallion pat-terns embellished with scrolls, floral designs

The mirror in its

carved and gilded frame, and the rec-

tangular table in center of the room

are especially good pieces of Italian furniture. Color is introduced in the Oriental runners,

wall hangings, an-

tique brocade ta-

ble-cover, and up-holstery

fireplace, or a candelabra at one end of a table should be balanced by a similar candelabra at the other end.

The walls of an Italian room are either elaborately ornamented with paintings and frescoes, or are severely plain, usually of sand-finished plaster, in which case they are beautified by hangings of tapestry, brocade, velvet, or embroidery. The latter type of wall finish would, of course, be more practical for the modern medium-sized American home, where at least one of these hangings should be used in each room decorated in the Italian style, often as a background for some characteristic piece of Italian furniture.

The floors in a typical Italian house, although usually of stone or tile, are also frequently of wood in parquetry design or wide boards. Since the modern housekeeper does not look with favor upon bare floors, Oriental rugs may be used with entire propriety. Italian rooms should have the charm of rich textures and full-bodied colors, both in wall hangings, furniture coverings, such as chair seats and backs, and for table-runners, window and door hangings. The predominant Italian colors are vivid reds, rich bright blues, and greens. Much gold is used in fringes and galloons, in gilded picture and mir-

ror frames, candlesticks, candelabras and other pieces.

Italian furniture in general is heavy and massive, usually richly carved and of walnut. The most conspicuous single piece in every Fifteenth Century household, and one which should also appear prominently in the modern home furnished according to the Italian style, was the carved chest, or cassone, which was placed against the wall. Another characteristic piece is the credenza, which resembles our modern buffet and is used for much the same purposes. Other pieces are the small console or cabinet, tables, stools, chairs. The accompanying illustrations of rooms furnished in the Italian style and those on the following pages show examples of typical Italian furniture, excellent reproductions of which may be obtained in this country.

Italian fireplace mantels and chimney pieces are of stone or marble, elaborately carved in characteristic decorative motifs, such as foliage, flowers, fruits, and arabesques (decorated or carved oblong panels). Various ornamental accessories commonly used are marble sculpture; pieces of pottery; carved gilded and polychrome candlesticks; small carved and gilded mirror frames and picture frames, and wooden bowls.



Above... A somewhat different interpretation of an Italian living-room from that shown on opposite page. Here bookcases, easy chairs and a foot-stool are modern features which have been introduced to meet the demands of present-day comfort. The tile floor lends a note of formality and brightness to the room

UPHOLSTERY AND HANGINGS

WALL HANGINGS

Wall hangings may be verdure and storied tapestries, plain velvets and silks, brocades and damasks or embroidery. The latter would be practical for medium sized American homes

WINDOW DRAPES

Velvets, damasks and fortunis prints most suitable for average home. Trimming of braid or thickly tasselled fringe. Poles carved in characteristic design or twisted

UPHOLSTERY

Cushions used on plain wood bench or chair seats. Upholstery materials include plain and cut velvets brocatelles, damasks, and leather. Gold galloons and fringes are much in evidence

FLOOR COVERINGS

These were seldom used, but an occasional Oriental rug is to be found as far back as the Fifteenth Century. If floor coverings are desired, Oriental rugs of geometric designs fit

MISCELLANEOUS

Wall niches often appear in Italian interiors. Stencil designs covering entire walls lend charm to an otherwise severe or uninteresting room. Italian fireplaces are massive



Above...An excellent copy of an old Savonarola or X-chair, its frame having an exceptionally graceful sweep. Upholstered in red velvet edged with gold fringe





Above . . . A typical walnut credensa or cupboard



Above . . . A reproduction of an Italian arm chair showing the carved front stretcher, high seat, and upholstery of velvet, for which leather is also frequently substituted. Note the large brass nailheads

Below . . . A simple rectangular Italian table such as may be obtained at present in Italy or secured in reproductions in this country. Its support suggests the vaselike design. These tables while serviceable and practical for a living-room, are more especially suitable for dining-room use



ARRANGEMENT BY MARSHALL FIELD CO.

Below . . . A reproduction of an old Cassone or chest. Note the elaborate carving, the heraldic designs on the panels, and the lion claw feet. Originally intended for transporting household belongings when journeys were made, they are useful today for storing table linens and other articles



Above . . . A typical Italian grouping of furniture such as may be used effectively in a hallway. The wall hanging behind the table, together with the rectangular mirror in its carved and gilded frame, gives charm to the grouping. The hanging is of velvet with gold metal applique

FURNITURE

CHESTS

Chests were originally intended for use as a box for transporting household goods when traveling, or as a seat or bed at home. Low cectangular chests. carved with luxuriant foliage designs supported on lion-claw feet most seen

WALL PIECES

Wall pieces were in larger pieces: cup-boards or "Credenza," dressers, sideboards, cabinets, beds and reading desks, built along architectural lines of the period. Smaller pieces: wall brackets, clothes pegs, and stands for busts

WOOD AND FINISH

Woods and finishes are hard dark toned walnut most frequently chosen, generally stained and well waxed. Chestnut, elm and poplar employed for ordinary furniture. Inlay or intarsia frequently resorted to on larger pieces of furniture

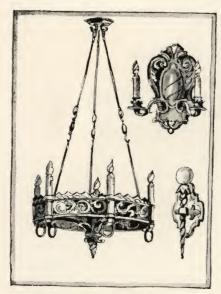
TABLES

Tables are oblong types, have carved vase-like supports, with traverses placed close to top or near floor with colonnade extending to top. Round or hexagonal tables are supported by pillars with lion-claw bases, or have diagonal supports

CHAIRS

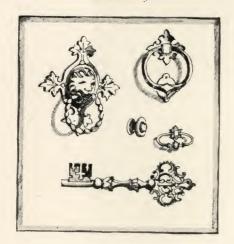
Chairs may be arm chairs, X-chairs, or Savonarola chairs, most common. Coverings of velvet and leather; a carved front cross bar occurs below the seat which is uncommonly high; finials on back supports often carved in acanthus design





Wrought iron lighting fix-tures are one of the most interesting features in an Italian room. A circular belt or frame of wrought iron and brass, like that pictured above, is especially approbriate. as are the appropriate, as are the single and double brackets

Typical hardware reproduced according to old designs as those sketched below, give interest and authenticity to an Italian interior. The lion head knocker and the key head of intricate design are usually noterworthy



Fittings and Accessories for

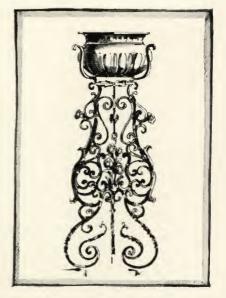
An Italian House

The use of fittings and accessories which are as nearly typical of the Italian period as possible, will aid immeasurably in creating the proper spirit and atmosphere of an Italian room



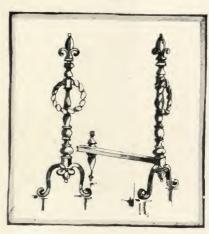
A grouping illustrating the general character and design of pottery and bronse work which may be effectively used in an Italian interior. The bronze candle-stick is typical of those most frequently seen and is inter-esting in detail and proportion

> The growing popularity of the Italian style in this coun-try has made it possible to obtain excellent modern re-productions of the fittings and accessories which did much to enhance the charm of the old Italian interiors



A copper urn or fernery on a standard of delicately dea standard of delicately designed wrought iron is a piece often used in Italian settings. It softens the otherwise straight and rectangular lines established by the other major furnishings of the room

Tall wrought iron andirons embellish and beautify the hearth of an Italian fire-place. Their proper accom-paniments are fire-tongs and



FITTINGS AND ACCESSORIES

LIGHT FIXTURES Lighting fixtures may be delicately detailed bronze lanterns and bronze tanterns and hanging lamps in typical designs; simple wrought iron floor standard candelabra. table candelabra and candlesticks may be wired for electricity

HARDWARE

Knobs of cupboards, cabinets, etc., generally of wood, bronze door knockers, finely detailed in lion-head human form and acanthus leaf designs are typical. Key heads interestingly designed; doors often have iron drop handles **FIREPLACES**

Wrought iron andirons large in scale, or some-times of finely detailed brass or bronze are used. Tongs and shovel are the most general accompaniments; any other accessories seldom are found in the true Italian interior

PICTURES

PICTURES
Prints or oils after the school of Michelangelo, Raphael, Leonardo da Vinci, Botticelli, Titian and Bellini are most appropriate, framed in gold frames, often designed with classic carvings and pilasters. Be careful in choice

LAMPS

Oil lamps, candlesticks and candelabra such as used during this period may be electrified for modern convenience. Pottery vases may likewise be made into lamps. Potteries in-clude Capo di Monte and Majolica ware

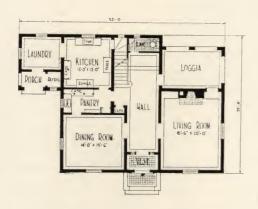


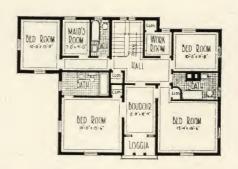
Twined with fragrant honey-suckle . . . Flanked by luxurious flowering shrubs . . . The home of Humming Birds and lazy droning Bees . . . The quiet loggia and serene entrance door of house opposite



ITALY IN MARYLAND

The Residence of Dr. Harry R. Slack, Jr., Guilford, Bishop's Road, Baltimore, Maryland Edward H. Glidden, Jr., Architect





THE Italian precedent has been closely followed in this house built in Maryland and shows how beautifully a house well designed and simple in construction will lend itself to its site when properly planted, the informality of which softens the strict formality and balance of the facade. The plan is quite a delight in its layout as all of the rooms are large and well proportioned and amply ventilated. The laundry, which opens off the kitchen on the first floor, is unusual in a house of this size, but, nevertheless, a

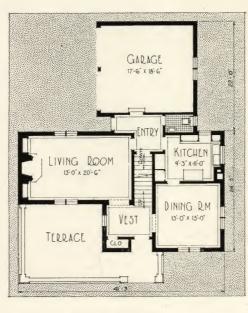
very welcome adjunct. The second floor plan provides a boudoir opening onto the loggia, a room nearly forgotten in our modern American homes, but very acceptable in a house of this size. The exterior of the house shows great designing ability and rare judgment, not only in the design but in the color which faithfully carries out the Italian tradition with its salmon pink walls, blue blinds and multi-colored tile roof beautifully blending with the walls and presenting charm to the passerby and a delight and restful haven to its owners.



SUBSTANTIAL AND COMFORTABLE

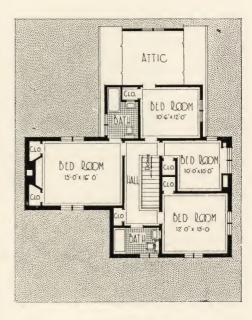
A Residence Built at Indianapolis, Ind.

Richard E. Bishop, Architect



FIRST FLOOR

TERE is a solid, sub-H stantial brick house, plain in design but with a dignified appearance and good details. It is interesting to note the French doors on the first floor have distinguished blinds with the upper portion in an open work design. The plan shows economy of planning, with a staircase rising immediately from the vestibule as one enters. The rooms are nicely proportioned and well laid out for convenience. One of the particularly nice things about this plan is the location of the toilet on the first floor adjacent to the kitchen and entry.



SECOND FLOOR



GRACIOUS INSIDE AND OUT

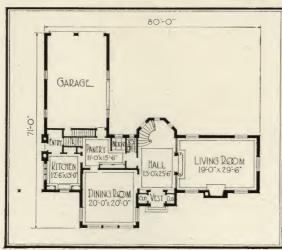
Residence on Lindell Boulevard St. Louis, Mo.

T HIS example shows the possibilities of adapting Spanish and Italian forms of architecture to the larger type of residence yet securing a thoroughly modernized American home. A glimpse of the interior is seen in the small photograph showing the circular staircase which rises without visible support to the second floor. The space under the stairs where furniture has been effectively placed

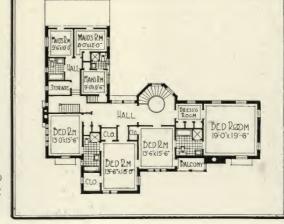


Maritz and Young Architects

gives the hall a more spacious appearance. The stair risers are of colored tile in interesting and varied patterns and the rail of ironwork is a typical Italian detail. The plan of the first floor shows the usual family rooms. The living-room is two steps below the level of the reception hall, a variation of levels which always proves interesting in home planning. On the second floor are four bedrooms.



FIRST FLOOR



SECOND FLOOR



A JEWEL SET MID BEAUTY

The Residence of Fred R. Johnson, Beverly Hills, Cal.

Harry McAfee, Architect

Left... An entrance porch and doorway leading into one of the enclosed gardens of the house shown on this and the opposite page. Below... The garden facade of this house shows an exterior view of the second story barbecue room or porch, an interior view of which is shown on the opposite page. With its cool stuccoed walls, variegated tile roof, colorful trim and luxurious planting, this house is a noteworthy example of the Italian adaptation in California



The barbecue room or enclosed second floor porch is an intriguing innovation and doubtless is used on many pleasant occasions. It is interesting to note the treatment of ceiling, floors and walls of this room



The entrance of this house is very picturesque with its decorative arched doorway and the round tower, which houses the staircase. Particular attention is called to the tall, graceful window in this tower and the delicate wrought iron balcony onto which it opens

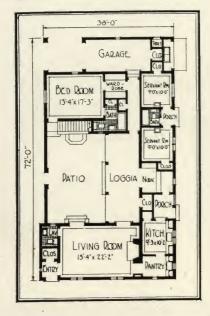


MEDITERRANEAN TYPE

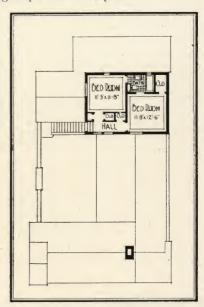
Residence of Mrs. Edith W. Wilson, at Miami Beach, Florida Robert L. Weed, Architect

A T Miami Beach is found this interesting house, the distinguishing feature of which is the floor plan which shows the living-room at the front of the house connecting through the pantry with a small kitchen. About the central patio and loggia are grouped the living quarters, the master's bedroom with adjoining ward-

robe and bath, and ample service quarters including two servants' rooms with adjoining bath. Over one section of the house, not shown in this illustration, has been built a small second story which contains two bedrooms and bath. The plan is a very compact and livable arrangement of rooms grouped about a patio.



Varying roof levels break up the length of this house and make it appear much smaller than it actually is. The warmer climates abound in examples of Mediterranean architecture; we present this as a rather unusual and interesting plan adapted to our modern American life







Spanish

THE SPANISH INFLUENCE

A Discussion of the Spanish or Mediterranean Style As Applied to Houses in the United States

By Paul T. Haagen



THE trend in recent years has L been toward individualizing houses of recognized types and adapt-

modern needs. In this category falls the type which is known as the Spanish house, which in most cases is an adaptation of the characteristics and details of various ar-

chitectural types of shelters in the Mediterranean countries. This composite blending of various details and masses has brought about a style best termed "Mediterranean," rather than what so often is improperly called Spanish.

This composite style draws on Spain for picturesque profiles, patios, stucco walls, and tile roofs,-the picturesque and informal element, a certain carelessness in design and execution, combined with the architectural characteristics of the Moors brought by them to Spain from the north coast of Africa, as well as the white walls and flat

roofs of Tunis and Algiers, the deep-set windows, occasional pointed arches and brilliant tiles.

From Italy come such details as arcades, loggias, colonnades, doorways, and other classical details. From the French and Italian villas along the Riviera are also bor-

The Spanish type may be adapted beautifully and conveniently to the needs of the modern home

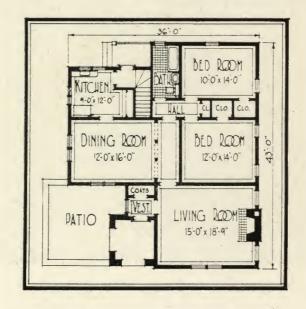
rowed picturesque qualities, details and elements of exterior design. Therefore, the name, "Mediter-

ing certain architectural styles with liberal variations to ranean Architecture," is very well chosen for there is a certain commonness of type in the houses of the Mediterranean countries where the climatic conditions are similar, and allow a wide latitude of expression in archi-

tectural design.

One of the common details of all of the Latin countries is the outdoor living-room court or patio, and in countries where similar climatic conditions prevail the patio is a desired adjunct to the house. Like the Italian, the plan of the Spanish house was conceived from the old Roman homes where the principal room was in the center and open to the sky, with other domestic quarters grouped about this open air court and opening on to it. These courts took on changes of architecture due to racial, social, and climatic condiditions, and today similar

changes are taking place in this architectural element when used in our modern homes, as the use of this old form has been found most practical for modern living conditions, for comfort, beauty, and protection against heat. Thus we see the patio treated in a variety of ways.



While the Italian buildings were a grouping of towers with hip roofs, the Spanish buildings were great masses of low rectangles with flat roofs. The Italians retained the court in their country homes, abandoning it in the smaller houses. Likewise, the French retained the court but opened it on one side, thus making a formal The Spanapproach. iard developed this court or patio in the center of his house much as was done with the old Roman and Italian houses, arranging the rooms in either

farm group or city dwelling about the court or patio, not only for defense, but for protection from the heat of the sun and for the forced seclusion of the women, a racial characteristic introduced into Spain by Moors and still used.

These conditions account for the austere and barren simplicity of the exterior of the true Spanish house with its few wall openings, permitting the patio to be the social gathering place and the architectural element on which ornament and detail was lavished. It is the garden, the heart of

THE TOTAL PROPERTY OF THE PARTY OF THE PARTY



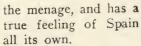
An adaption of the Spanish farmhouse patio as applied to a house at San Clemente, California



An entrance door showing the Moorish influence and the design showing plateresque ornament. John T. Atkins, Architect

Left ... Turned wooden balusters, highly polychromed, form the rail of this balcony

Right . . . A patio in a modern serting showing the use of a wall fountain of tile



The Italian is serious minded. He executes his work with infinite care and patience, while the Spaniard on the other hand is careless of conventions and of form, disregards the rules of architectural proportion, introducing into his design fantastic ornaments sparingly used and concentrated on door and windows openings, but with an uncanny sense or knowledge of where to place his ornament for the best effect.

The walls of the true

Spanish house are usually of rough rubble, sometimes with brick bonded in, and each year receive a coat of

whitewash which in time constantly smooths and changes these wall surfaces until an uneven, wavy surface, softened by subtle shadows brings about a rare beauty of texture. In building a Mediterranean or Spanish house, therefore, we should endeavor to execute the stucco with something of this wavy surface and texture, rounding and smoothing the corners and arrises and smoothing down the surfaces.



ARCHITECTURAL CHARACTERISTICS

DOORS
Entrance doors leading to the patio were usually high, nail-studded doors. Interior doors had little wooden trim, being set in narrow moldings and painted to match the walls. The door was often carved

MANTELS
The fireplaces were usually of stone designed from Italian forms, with openings considerably wider than they were high. Oftimes colored tile was used in connection with the mantel treatment

WINDOWS
Windows were deeply recessed and oftentimes splayed. Wooden shutters were used within and were painted or carved with wrought iron grilles or rejas covering the opening on the outside

ORNAMENT
The ornaments followed the classical
Italian in detail, into
which were worked certain Moorish characteristics. Moldings were
Gothic in character but
more delicate and refined in detail

CABINET WORK
There was very little
cabinet work used in
the architectural scheme of the
Spanish house. Ofttimes a recess was
made in the wall which
was lined with tile
rather than with wood

SPANISH ROOM THE

By Kathryn E. Ritchie and Margaret Haines

THE Spanish house with its rambling architecture, colored exterior, sheltered patio and little garden with perhaps a splashing fountain in the center possesses a certain intangible quality of old-world romance which we in America are wont to associate with that sunny land in southern Europe. A rich and colorful interior, made beautiful by the use of vivid reds, greens, yellows, blues and gold in fabrics, by dark woods handsomely carved, and graceful wrought iron work accentuates this feeling. Arched doorways, in-swinging windows, little wall niches and wall openings between rooms are also contributing factors of

A Spanish interior expresses dignity and elegance. The background, consisting of walls, floors and ceilings, is comparatively



A very fine example, sof Spanish vargueno. Note the Moorish influence in the design of the mount and the interesting lock

light or neutral tone. Ceilings are beamed, the plaster showing between the beams which are of dark wood having a weathered appearance, or are sometimes decorated with simple borders in blues, reds and greens. Other than this, little if any wood trim is used in Spanish houses. Wainscoting of tile to chair rail height is frequently seen.

Floors are generally tiled and waxed to give the appearance of age, or they may be of wide oak flooring, or be covered with linoleum or composition material resembling tile. For floor coverings, rugs of oriental character displaying geometric designs, or rugs of Spanish origin such as Alpujarras, or Italian woven and handtufted rugs are suitable.

The Spanish type of furniture is used simple, thus serving as an effective foil for the intense most successfully in living-rooms, dining-rooms and colorings of furniture coverings, tapestries and hang- halls. Since the majority of it is rather massive and ings. Walls are plain, rough plastered, and tinted in a sumptuous in character, only those pieces which are less



This living room illustrates typical Spanish furnishings. The chairs in the foreground, the vargueno, the wall hang ings, the Spanish rug and the pillows on the settee are all fine examples. From the Hampton Shops

ROOM BACKGROUNDS

WALLS

Wallsare generally plain above a tile dado, the tile below the dado having geometrical figures in color. may be employed as a facing for, doorways windows, seats and for the lining of wall niches

DECORATIONS

Decorative motifs include geometrical designs, conventionalized leaf and flower forms, intricate panels on doors and shutters, cockle and escallop shells. Tooled leather and wrought iron used

FLOORS

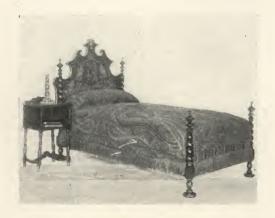
Floors are paved with tile, stone and brick or constructed of wood. Wooden flooring is more often used for the second floor for the sake of warmth. Floor tiles are generally the color of clay

COLORS

Reds, yellows golds, greens, blues and a greenish blue are the principal colors used. These colors are used in the wall tiling, the hangings, the upholstery, plain wall tints, polychrome ornament

CEILINGS

Panelled pine ceilings constitute one of the chief enrichments of a Spanish room. These are designed in small divisions and intricate shapes. Beamed ceil-ings are found. Color and gilding is less used



A reproduction of an old Spanish bed is pictured to the right. The carried twisted footposts tapering slightly toward the top are often found

Another bed of similar type to the one at the right is pictured to the left. This has the ball feet of exaggerated type. The spread is of interest



elaborate and of comparatively small proportions should be chosen for small or medium-sized rooms.

Aside from the furniture itself, the most distinguishing feature of Spanish interiors is wrought iron work. This appears in gracefully designed grilles for small openings between two rooms, such as the hall and livingroom; for lighting fixtures, such as side lights, wall sconces, floor and table lamps, and candle-holders; for andirons and all fireside fittings, for little gateways, curtain and drapery poles, stair railings, hinges, etc.

Decorative accessories consist of beautiful tapestries

hung above the low wide pieces of furniture, old pieces of Spanish pewter, pottery bowls, tall church candles, braziers, lanterns, gay scarfs of brocade, velvet or damask or Sardinian embroideries for table covers. For doorway hangings, damask, brocatelles and velvets are appropriate. Hand-blocked linen in a bold Spanish or Portugese design or some gaily striped sunfast material is perhaps more suitable for window hangings, although satins, damask and brocatelles are also used.

The feeling of dignity which characterizes Spanish rooms is obtained chiefly by avoiding overcrowding.



In the Spanish bedroom above a simple arrangement is exemplified typical of the atmosphere of old Spain. The Spanish rug, the chest with the rectangular panels, the candle stand, and the bed with its typical carving, turning and finials are good. From the Hampton Shops

UPHOLSTERY AND HANGINGS

WINDOW DRAPES Window hangings should be made of damasks, velvets or brocades quite severe and plain and trimmed with braid or tassel fringe. Circular windows require the looping back from the center. Lining may be of crash or linen, omitting the glass curtains

UPHOLSTERY
Leather is the upholstery used and may be stamped or tooled. Velvets and damasks are the other principal coverings. Large brass headed nails, gold galoon and fringe are the typical ways of finishing the upholstering. Dark crimson is a common color in upholstery

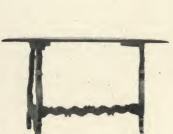
WALL HANGINGS Wall hangings are typically Spanish. Tapestries. hangings or panels of brocades, damasks and velvets (usually enriched with and finished golden suit. embroidery) with golden galoons are suitable. Summer hang-ings may be of Portuguese prints

FLOOR COVERINGS
Oriental rugs of geometrical design are
used though Spain
makes a type of rug in
vivid and brilliant colors particularly Spanish
in design. It is possible to obtain at present,
hand tufted rugs and
carpeting now being
made in Spain that
carry the right charm

MISCELLANEOUS
The Spanish people
are content with fewer
articles of furniture
and furnishings than
most of the other countries. Only such articles as are necessary
for ordinary needs are
required by them. A
feeling of elegance,
however, is obtained by
the hangings, etc.



Modern upholstered chair being adapation from the Spanish and Portuguese



Above is a fine example of Spanish console table in walnut. Note the cutting of the stretcher



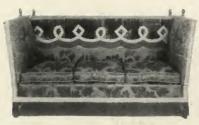
Left is a Spanish type table with threefold mirror. The bench is especially good

At the right is a reproduction chest or commode easily adaptable to a Spanish setting

FOR THE Spanish House



The grouping above pictures a modern reproduction of a Spanish vargueno or secretary with old wrought iron braziers on either side. The chair is a reproduction piece showing the French influence of Louis XV



The sofa pictured above is suitable for use in a Spanish interior; covered in red damask, with gold galoon and antique velvet appliqued across the back



FURNITURE

CHESTS
Chests were receptacles
for storage of clothing
and household goods.
Some were high and
long and were used as
sideboards. In structurc and design the
Moorish panel divisions
with geometrical motifs
were preferred

TABLES
Early tables for dining
were often long boards
laid on trestles or
planks. Walnut Renaissance tables were upheld either by turned
or carved legs or by
splayed trestle supports
of lyre shape wrought
iron braces

CHAIRS
The oldest type of
Spanish chair is the X
or scissors type. Another is the arm chair
with rectangular seat
and back, and carved
front stretchers. The
high-back tooled leather chair with brass
finials is Portuguese

WALL PIECES
The most distinctly
Spanish piece of furniture is the vargueno
or secretary. It is a
rectangular box with
one side hinged at the
bottom and numerous
inlaid drawers inside.
The base is either a
stand or chest

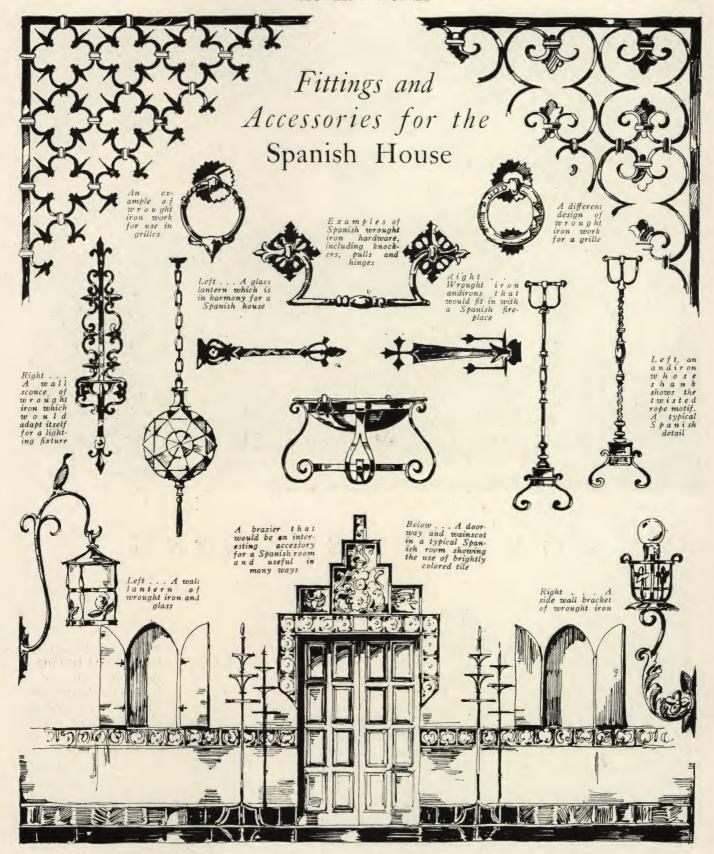
WOODS
Walnut is the chief wood used, though oak, chestnut, pine and other woods were employed.
The usual finish was to rub it down with olive oil and then rub off the moisture. Wax is also used as a dressing and polish for the furniture



Above is a typical Spanish arm chair covered with tooled leather



The wrought iron bracing and the carved shape of the legs, as in above illustration, are typical of the Spanish tables



FITTINGS AND ACCESSORIES

LAMPS

Candlesticks and candelabra of brass and sometimes iron are very serviceable and also attractive. For modern convenience simple wrought iron base floor lamps are good HARDWARE

Beautifully fretted, modeled and engraved iron mounts were used on vargueno cabinets, sometimes gilded. Studding on chairs, benches and chests, and pulls of iron were common

PICTURES

Large pictures of religious and historical subjects and portraits after the school of El Greco, Murillo, etc., framed with heavy rectangular carved and gilt frames are appropriate

FIREPLACES

Fireplace fittings are mostly of wrought iron. The tall fire dogs enhance the beauty of the high open fireplace. Not many accessories were used other than tongs and poker for the fire

LIGHT FIXTURES

Lighting fixtures consist of splendid sconces, candelabra and chandeliers of gracefully wrought iron and brass, and four and six sided lanterns with glass set

in copper or brass



Photograph by ROBBINS

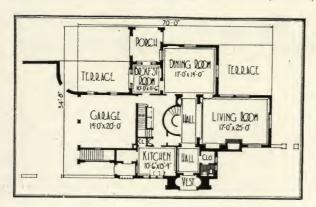
FORMAL SPANISH

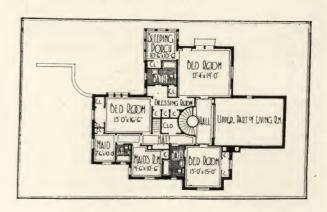
Built at St. Louis, Mo.

Maritz and Young, Architects

THIS rather large house of Spanish adaptation offers variety in treatment of details. The walls of stucco and tile roof in variegated colors are typically Spanish, and the brick insets in the entrance archway, the capping of the service gate posts with brick and the shuttered windows are interesting details introduced into this house design. A constructional detail much in favor today is the pierced opening or grille which serves in lieu of a wide opening. The beautiful service gate of wood with turned spindles decorating the upper

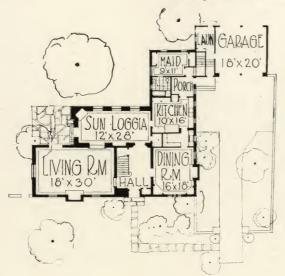
section, the spear-like supports for the awnings, and the entrance door flanked with iron lanterns and two massive urns, are features worthy of mention. Notice how harmonious is the grouping of the front entrance and the three casement windows with circular heads in kitchen. A large, high-ceilinged living-room overlooking the terrace in the rear of the property opens off from the hall which houses the circular stairs. A double garage has been incorporated into the structure and is accessible from the rear hall.

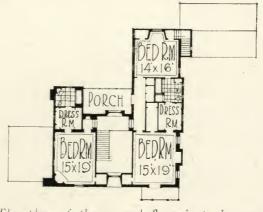




QUIET AND PLEASING

Residence of C. F. Hambright, Beverly Hills, Calif.
Ralph C. Flewelling, Architect





The plan of the second floor is to be commended, especially for a warm climate, with three light, airy bedrooms, two bath rooms and adjoining dressing rooms

In this house of Spanish antecedents the walls of the first floor have been laid up of brick washed over with white cement to give the effect of stucco. The overhang of the second floor produces fine shadows across the front of the building and the balcony has been projected out beyond the wall line in such a manner that it is a distinct aid to the design in creating a bal-

ance with the heavy chimney and projection of the living-room at the left of the house. This building is a splendid example of how inexpensive materials may be used to create a very charming exterior entirely devoid of elaborate and expensive details. The roof of shingle is unusual in a Spanish house but it has been very effectively handled here along with the wall lines.



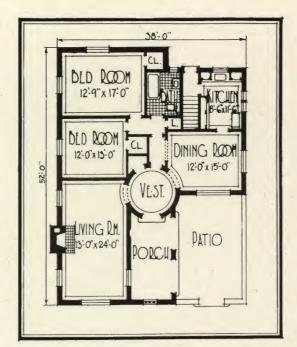
OF MISSION PRECEDENT

With a Patio in Sunny California

The large window in the living-room with its trim iron grilling are characteristic openings in this type

THIS attractive small house of Mission type is a departure from the usual house of Spanish derivation and makes a serviceable home with a distinctive and quaint exterior enriched by tropical planting. The high wall around the patio assures a domain of privacy shut out from the passers-by. Through the patio entrance may be seen the

low flat-roofed tower which houses the vestibule. The plan shows a good-sized living-room which would be much enhanced if the wall separating it from the porch and patio were constructed of French doors thus permitting these delightful areas to be thrown together as a large unit combining the enclosed living-room, the cov-



The wide arches between the covered porch and the patio are reminiscent of Indian architecture

ered porch and the colorful patio. The dining-room also fronts on this enclosed garden which provides pleasing vistas for the rooms. This type of home is particularly adaptable for sunny climes as California and Florida afford, for the setting and landscaping of this kind of a house with plain wall surfaces and low tile roofs is as much a part of the

whole composition as the architectural structure. The walls of this house might be of a pinkish cast of stucco with a tile roof blending in with the wall shade, using tiles of warmer pink shades—greys and purples. The iron work would be entrancing in a rusty finish, while the window panes and sash could be blue green.





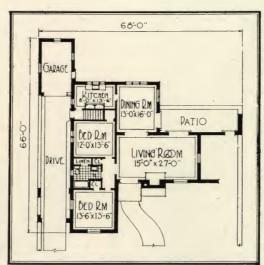
FOR CALM CONTENT

The Exterior by Roy Work, Designer and Builder, Long Beach, Calif.

The coping of the chimney is especially interesting. Here tile and brick have been combined in a very attractive way

THIS is a rambling plan with the living-room extending across the front of the house and the dining-room to the rear, both of which rooms open onto the patio beyond. Bedrooms are well isolated and the kitchen is placed

to the rear close to the attached garage to which the drive leads which also serves the kitchen. The interesting thing about the exterior design is the unusually wide arched opening which features the entrance doorway, and the huge chimney mass which dominates the design. Also note the heavy nail studded door leading to the living-room, the uneven textured stucco walls and the fine roof of Spanish tile. As in many of the



Notice the variations in roof pitches and forms.
Such roof treatments are often resorted to in Spanish work

Florida and California houses lengths of round tile have been inserted under the eaves to provide ventilation at this point. The lot has been terraced up within the retaining wall shown at the right of the picture. The gateway in

the wall leads to a patio on the rear of the property which always proves a welcome feature for this type of house as it affords an outdoor living-room and a pleasant vista for the rooms opening on such a retreat.

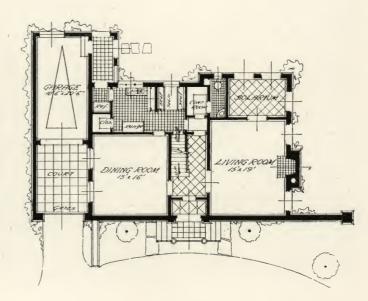
This is a good example of the low-lying Spanish house in which is frequently found much better and truer interpretation of Spanish design than in the larger and higher types. Such homes should be more common.





SPANISH HOUSE OF

The Home of Mr. E. H. McKiever at Fieldston, N. Y.





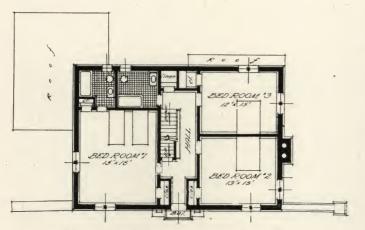
Left.. The rear view of this house certainly has an attractive aspect. The solarium doors are shown to the left, while the garage porch is visible to the right of the illustration

THE value of plain unbroken walls I of interesting texture, white-washed and weathered, and crowned with antique hand made tile, pierced with but a single opening in the first story of the front and decorated with pots of flowers is here strikingly portrayed . . . a true interpretation of the romance of old Spain. Fenestration is in many modern houses greatly overdone, and in the Spanish house large windows spell ruin; they are out-and-out disastrous. A Spanish house of simple materials and little details demands genuine character, not over-done pretty details with refined mouldings, but the vigor, color and glow that reflect the home life of Spain . . . simple masses, blank walls, sturdy details and texture.

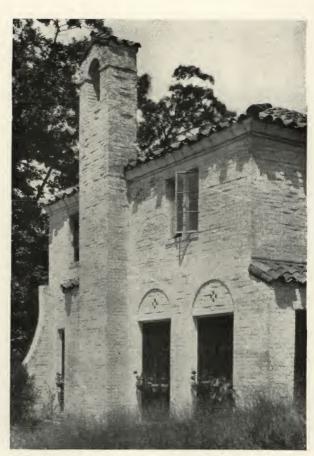
> Below . . . A view of the solarium opening off the living-room as well as a close-up of the chimney. The topping of this chimney is in keeping with the style.

ANTIQUE CHARACTER

R.C. Hunter & Bro. Architects



The rectangular plan has been used with walls and projections sparingly used, but so effectively that the appearance of the house belies the plan



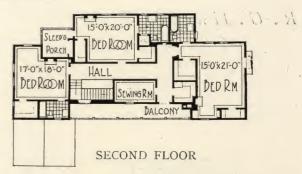


PLEASANT SECOND FLOOR BALCONY

Residence S. W. Bixby at Pasadena, Cal.
Roland E. Coate, Architect



THIS home with its delightful balcony on the second floor overlooking the garden is a simple but pleasing variation of the American adaptation of Old World architectural forms. This balcony not only lends protection from the elements to the openings in the first floor walls but it also makes possible in the brilliant sunlight of California a delightful play of shadows on the walls, and shadows are one of the many mediums recognized by clever designers as effective in producing good design. Color is one of the characteristics of this type of structure and is another factor in producing a pleasing exterior by means of walls of soft and mellow tones. Gently pitched roofs of tile also distinguish homes in the Mediterranean spirit. The balcony is supported on



simple carved beams cantilevered out from the main walls and square posts and beams serve as supports for the porch roof. The rail of the porch, also of wood, fits in well with the timber work in the balcony. The plan shows a fine living-room with an adjoining loggia overlooking the rear of the property and at the opposite end of the house are the service rooms. A small pantry connects the dining-room and kitchen, and a lavatory to serve the first floor has been provided off the rear hall. The second floor has three good bedrooms each with complete bathroom, exceptional closet space has been secured, and one of the bedrooms has an adjoining sleeping porch and a shower in connection with the unusually large bathroom.

FOR LEISURE AND COMFORT

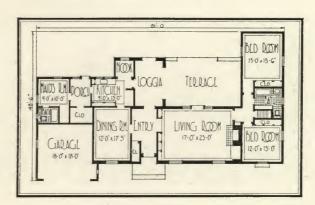
The Residence of

J. E. and Grace Stanton,

Beverly Hills, Cal.

J. E. Stanton, Architect

Spanish and Indian c h a r a c t e r i s t - ics are blended in this seemingly artless composition which fits in so well with its site and California environment



The art of dining may well be cultivated in this home, for meals may be served formally in the diningroom, or informally in the dining-nook or on the loggia

THE long, low lines of this house give a feeling of unity with its level site and make this spreading house ample for its setting. Although the view of the house here seen seems artistic and interesting enough to attract one's attention, the so-called rear of the property with its wide terrace and loggia may well be imagined to be an even more inviting scene. For here one may retire in seclusion, with the view opening out to the foothills in the distance. The plan shows, in addition to the cheerful living quarters, two airy bedrooms with adjoining bath and at the other end of the house, the maid's room with bath and the double garage which has

been incorporated into the main structure. The bedrooms are nicely isolated from the balance of the house and are well located and provided with windows to catch the breezes, an essential arrangement in a semitropical climate. Simplicity of line and material, rather than decorative details, gives this house its distinctive character, and the rough tile roof harmonizes well with the whole and serves to accentuate the plain white wall surfaces. The landscaping has been effectively placed to soften the constructional lines without detracting from the charm and simplicity of its architecture, so true to California type.





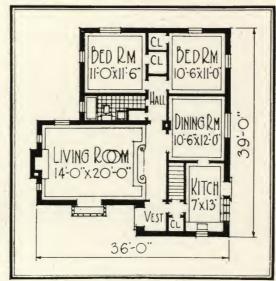
A HEARTH TO CHEER

The Exterior by Roy Work, Designer and Builder Long Beach, Calif.

The exterior walls have been finished in stucco of very rough and uneven texture and all corners rounded and softened

T H1S small house in the California manner adapts Indian and Spanish forms and exemplifies the use of broad wall surfaces with few openings sufficiently large to permit the entrance of ample light and air in all the rooms within, and so placed in the walls that the open-

ings themselves count for a great deal against the plain background. Tile has been used in the ventilating window to the left and above the entrance. Attention should also be called to the manner in which the arch over the entrance is broken against the wall, and to the simple iron grille work around the French door leading into the living-room which provides protection and permits of wide open windows. The plan has a living-room down a few steps below the entrance vestibule



The roof of handmade Spānish tile laid rather unevenly and of variegated colors repeats the texture of the wall surfaces

and the kitchen is located well toward the front with its entrance door at one side. In the rear are two bedrooms, each with double exposure, and nicely arranged off the hall which is effectively separated from the rest of the house by the door leading into it from one end of the

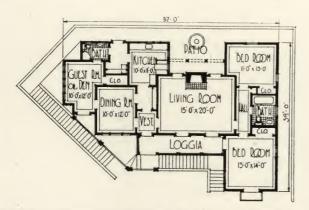
living-room hall. Ample closet space is provided.

All in all this is a Spanish design particularly suited to the moderate sized pocketbook. It carries none of the bizarre features that mar so many of the Spanish type residences erected today. On the contrary, it possesses the true dignity of its architectural heritage, basing its attraction on the snug, low beauty of its lines and proportions. On flat or hilly ground, this house would look equally well.



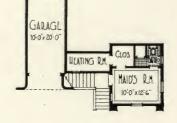
ODD SHAPED LOT

On Which Is Developed a Sensible
Plan to Fit the Site



THE architect in designing this house has taken advantage of the odd shape of the lot to produce this beautiful and well arranged residence plan. The main rooms are on the upper level reached by a stairs which leads onto the loggia. In the lower level are found the garage, maid's room and bath as well as a heater room.

The unusual shape of the lot on which this house is built determines a peculiarly shaped plan, of which the architect has taken every advantage and produced a building that undoubtedly fits its site



Of particular interest is the arrangement of the bedrooms at one end of the living-room, reached by a small hall, off of which opens the bath. There is also a den or guest room adjoining the dining-room which has the advantage of isolating this room from the main part of the house. The house is of wood construction finished in cement plaster over metal lath and is designed in the Mission type of Spanish architecture, peculiar to California yet of interest to people of other sections.



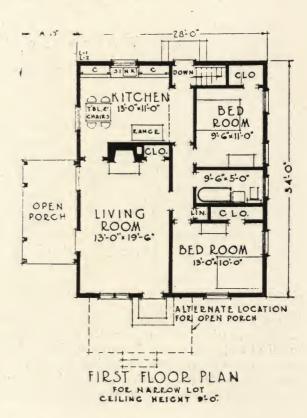
FOUR WALLS...FOUR ROOMS

A Spanish Stucco Style

* * * From the Celotex Co. *

In this stucco house of Spanish antecedent simplicity of design is relieved by a rich tile roof, ornamental iron railings and the lantern placed above the entrance door. This type of house, with its romantic history, though naturally more suited to warm climates, is found in artistic settings throughout the North, and is most charming when colorfully executed. Walls should be in the shades of white or gray with just a suggestion of warm pink; the tiles in the roof of very deep reds and the iron work of the porch and entrance may be either black or verde antique. The floor plan has much to be commended when one wishes a four-room house, for here you have two ample bedrooms, plenty of closet space and a living-room, where the more formal meals will be served, convenient to kitchen. Delightful would be the luncheon or supper served on this inviting porch. The house is designed for a narrow lot and the porch shown at the side of the living-room might be placed at the front as an alternate location.

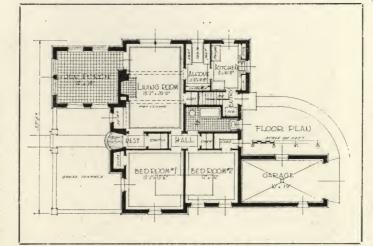
Consider the vista when you enter this house from the entrance door. The whole living-room lies before you with the fireplace at the far end and beyond, through the door to the kitchen, a glimpse of the sunny dining-corner, while through the door at the left the charm of outside surroundings is viewed.



BUNGALOW IN SPANISH STYLE

Built at Larchmont, New York

R. C. Hunter & Bro., Architects

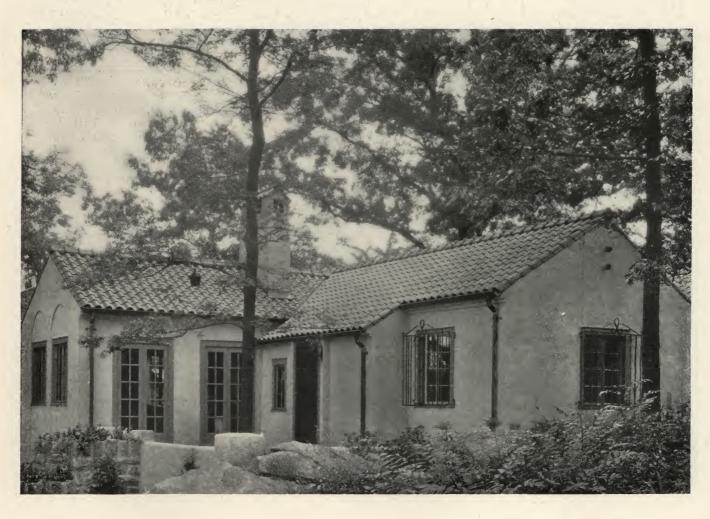


THE Spanish type always lends itself well to bungalow construction and is particularly well suited to southern climates, although we see a great number of this style of home in our more northern states. The house here shown has a flagged terrace extending partly

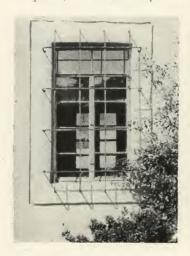
across the front upon which the main entrance door and doors to the sun porch open. Such a terrace makes it possible to raise the first floor level well above the surrounding grade level. The site selected was an elevated

plateau, heavily wooded and with large outcroppings of rock; in building, both the trees and the rocks have been saved, giving the house a picturesque setting. The stucco is a deep buff color and applied with a rough trowelled finish. The roofs are covered with red Spanish tiles in

various shades. All interior walls are finished in rough cast plaster, and then tinted in various tones. The plan has been carefully worked out and all waste space eliminated. The usual dining-room has been eliminated.



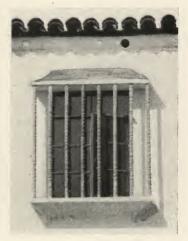
Below is shown an extremely simple grille for use on a Spanish house. The openings are particularly large and the members consist of iron bars one and a quarter inches square, beat into shape





In the above picture the grilles take on a more elaborate design that is attractive

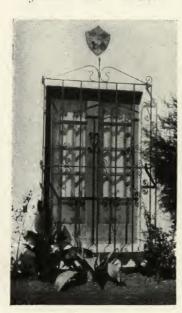
Below is shown a grille constructed of turned wooden spindles highly decorated in many colors, and fastened at the top and bottom in a stuce of ed projection from the main wall of the Spanish residence



PRACTICAL AND ORNAMENTAL REJAS

for the Spanish House

Below is shown a more ornamental grille with enough projection from the wall to permit the French doors to swing completely open. This is a particularly practical arrangement for a ground level window





The grille shown in the elliptical arch above consists of twisted iron bars set approximately eight inches on centers and let in to the masonry

Below is shown a simpler type of grille covering a pair of French doors, also projecting far enough from the wall to permit of the full opening of the doors, yet affording an artistic protection





Modernistic

WHAT IS THIS MODERN TREND?

Illustrated with a House in the New Spirit

By Paul T. Haagen

Renderings by Charles Turzak



HROUGHOUT this **I** book we present a series of discussions on architectural styles as applied to residences, describing one by one, several

descriptive material the appropriate furniture and fit-

complete without an interpretation of the spirit of the modern trend, together with a house designed along Modernistic lines. This is presented not as an example to be copied or to be accepted as the standard of a style, but as a structure expressive of our age and one which will indicate to the leaders in the building industry the fundamental principles of the modern movement and its application to residential buildings. The public is not yet ready for houses of this type, although indications throughout the entire art and commercial

This house has a garden extending out from the livingroom and enclosed with a high wall shown at the left. There is a roof garden over the loggia and the garage, partly shielded by an awning, and a railed-in promenade is shown for a portion of the main roof

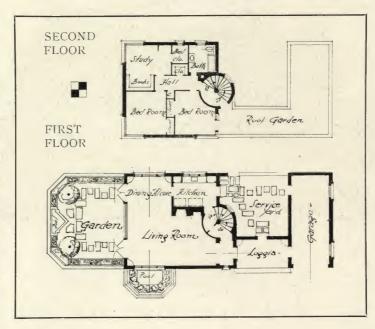
building? In reviewing the work of the master builders residential types and indicating with illustrations and or architects we find three distinct groups. First, there are those designers who believe in and follow the histings for the various styles. The series would not be toric styles such as have been reviewed in this book.

These designers copy the styles faithfully and truthfully, using old examples of the past and adapting them as best they can to the present requirements of plan and mode of living. Second, there is a group of designers who use the historic forms and styles in a free way. This group has produced much of our residential architecture, taking the forms and details of the past as used in the buildings of that age, be they Colonial, Spanish, or English, and adapting them to the plan developed for the building. These

designs are often charm-

be much more numerous.

Now, just what is this modern trend as related to



world lead us to believe that eventually houses in the ing and delightful, yet there is something about them modern spirit adapted to our own mode of living will that is forced and out of keeping with the age in which

we are now living. There is still a third class of designers, the modernists, whose work is just beginning to show above the horizon of old building customs in Europe and in this country, who are developing a new idea in architectural design, an idea based upon all the rules of architectural design and planning, (which basic rules do not change but remain constant throughout history), but an idea that takes into prime consideration logic and reason and present customs of living and of construction. In the United States this movement is particularly emphasized in commercial enterprises and in the high office buildings with their set-backs required by the zoning laws of the larger cities.

In Europe, especially in France and Germany, the architects who design shelter groups in the modern manner have gone much farther than any architectural group in this country. They not only include the single family residence but also the apartment house, great developments of group planning, and community and city planning.

This modern movement is not new. It started some thirty odd years ago with the secessionist movement in Austria, and parallel with this European movement the spirit of the new art was enunciated in the city of Chicago by Louis Sullivan, an architect of great promise, a deep thinker and a great leader. Two of his theories were that "the building must tell the truth about its construction and material," and that "form follows function," and while there were enthusiastic disciples of these theories little progress was made in architectural developments, probably due to the great classical movements in buildings and the great number of architects who had been trained in the classical schools and whose work reflected this influence.

The house shown herewith was designed with the new conditions in mind. You will notice that the plan is purely constructional, simple and practical, and built up of primary forms. The house itself is a cube, whereas the staircase tower is a cylinder, and the whole was conceived as a design in reinforced concrete, wherein three flat slabs were used, one for the first floor, one for the second floor, and one for the roof,all supported by concrete piers placed at structural points. The exterior of the house is to be enveloped in a plastic shell of cement with large metal windows which permit of the maximum amount of light and air.



The living-room in this modern house is devoid of all unnecessary ornaments, trimmings, and

The outside wall living-room and dining-room. separating the living-room from the garden is mouldings. One large room functions both as in reality a neat grouping of windows and doors

ARCHITECTURAL CHARACTERISTICS

DOORS Doors should be as simple as possible, per-haps the flush panel door would adopt itself best. There should be no trim around the doors, but the plaster should round into the frame, the joint covered with moulding

MANTELS The mantels and fireplaces should express the construction of the unit. Many fireplaces in this type of building have simply the firebuilding place opening revealed, and the breast and sides of the chimney plastered and decorated

WINDOWS Windows are usually large groupings steel sash, for plenty of light and air are the type. The glass used should be of a type that permits the ultraviolet rays of the sun to enter the room

ORNAMENT Ornament is not used to any extent and when resorted to should be as simple as possible, and of the material on which it is used. The cubic and angular forms of entirely original themes most always predominate

CABINET WORK Very little cabinet work is used,-only when it thoroughly performs the function for which was designed. It should be of austere and simple lines, with little ornament or carvings and with trace of former styles

MODERN MOVEMENT IN DECORATION

By Kathryn E. Ritchie and Margaret Haines

THE Modernistic style of interior decoration is interesting because it is new. It is like nothing that has preceded it. Deriving its inspiration from the planes and angles of geometry, the set-back style of skyscraper architecture, the sweep of aeroplane wings the squareness and blockiness of cubistic forms, it is the embodiment of the unexpected. But because it is also beautiful, useful, and in singular accord with modern ideals of comfort and convenience, it is a style which will no doubt spread rapidly. It is marked by severity and plainness consisting in lack of applied ornament and unbroken lines or angles where we are accustomed to look for curves. Its beauty lies in the inherent loveliness of materials used,-woods, fabrics, metals, glass-together



A modern grouping suitable for a reoman's dressing table

Photographs on this page courtesy of Marshall Field and Co.

with a delicate feeling for color.

Walls, according to the Modernistic style, may be plain from floor to ceiling, with no wood-work, rough-plastered in a neutral tone, or they may preferably be covered with wall-paper, in distinctive Modernistic designs, in wide vertical strips, or horizontal bands of graduating colors. They may also be covered with such unusual materials as straw mounted on wood, large squares of parchment or silver leaf, or diagonally designed fabrics. Ceilings are usually plain and light. Floors may be of large square tiles, wood in parquetry design, marble or composition material resembling marble or tile, and may be entirely covered with carpeting, or partially covered with rugs. Fur rugs in cubistic patchwork design, sheep-skin rugs, hand-



In the illustration at the right the lounge with bookcase head board is especially interesting. The arrangement here is most convenient

Above is pictured a corner of a man's library. The furniture lends itself to comfort and convenience

ROOM BACKGROUNDS

FLOORS
Marble floors are used in the more pretentious interiors. Floors of hardwood, with rugs or carpeted entirely, are quite effective in the majority of modern art rooms. Low platforms may be put in bedrooms

COLORS
Bright colors correctly handled abound while on the other hand tones and shades of one color in varying degrees are also used. Citron yellow, tangerine, silver, green, biege, gray mauve are good

WALLS
Plain walls predominate—tinted in soft tones of lavender, peach, beige, silver, etc. Wall papers of modern design, mural paintings with furturistic motifs and plain papers in squares are typical

CEILINGS
Drop ceilings of basket weave strips of canvas are sometimes used.
Plain ceilings are more effective in the smaller room. Beam ceilings of plaster show the structural effect motif in modern art

DECORATIONS
Modern art tends to
eliminate decorations
with regard to furniture. Occasional bits of
ivory inlay, fluting,
reeding and the grain
of the varied woods
predominate with geometric decorations

The draperies and

other materials in this room are very

colorful and bring warmth and char-

acter into an otherwise colorless and cold interior

tufted rugs having geometric patterns are appropriate.

A Modernistic living-room should contain one or two low armchairs, softly upholstered and cushioned in velour or some other characteristic material. These chairs are without legs and are, therefore, close to the

floor, and are delightful for lounging purposes. They may have shelves attached to the arms for books or ashtrays, or may be accompanied by equally low tables or nests of open boxes arranged in step fashion. There may also be one or two straight chairs, a low divan or settee, in whose construction the streamline is evident, a round table, or a hexagonal tea-table, their tops of glass or marble, or even plate glass mirrors. Various woods are combined in the furniture, many of them semiprecious such as peacock, thuya, snakewood, camphor wood, amboyna. Ebony and ivory are used in decorative capacity, the latter often appearing on the tips of chair and table legs. There may be aluminum book-shelves on either side of the fireplace, great ottomans, little silver lacquer stands in the form of elongated triangles standing like a partly opened fan, for knickknacks.



Above is one of the very low modern tables with lacquered fabric top

Lighting is usually indirectly reflected from the ceiling or comes diffused through oblong or triangular panels of frosted white glass set in the walls. The use of enormous mirrors is another important feature in a Modernistic room, generally large square ones for

over-mantel use, and great oval Egyptian mirrors in bed rooms. Beds are also marked by the streamline and often have no head or footboard, but are simplying at couches on a raised platform, covered with a silken or velvet spread. Little dressing-tables, sets of glass shelves, footstools, a chaise lounge, perhaps, will complete the furnishing of the bedroom.

For window curtains filmy white voile or chiffon may be used with overhangings of brocade, satin, damask or woven silk in geometric designs, hanging in long, soft folds. Various color schemes may be employed, consisting of graduating tones in the scale of brown to cream: combinations of black and white, with relieving touches of bright color; citron yellow, tangerine, turquoise blue, veronese green, chartreuse, in various combinations. Silver is an important note and may be introduced in the use of lacquer and silver leaf.



walls, draperies and furniture, as in the room at the left, is frequently worked out in modern decoration. The floor is kept in a dark color

The contrast of the floor with the

the right, the mirror-top dressing table is everthy of note. The reeded motif is carried out on its doors. The upholstery fabrics are of modern design brocades

In the bedroom at

Photographs on this page from a California Home. Executed by Barker Bros.

UPHOLSTERY AND HANGINGS

UPHOLSTERY

Plain materials such as velour, leather and satin serve as upholstery fabrics along with such materials as leopard pattern suede, tan plush fur materials and brocades. Gimps or tacks are not common

FLOOR COVERINGS
Soft plain thick pile
carpeting in shades of
biege, gray, or dark
tones of plum or black
are used when carpeting the room entirely.
Bearskin rugs and fine
rugs of modern design
are frequently found

WALL HANGINGS
Wall fancis made of
modern art brocades or
linens made plain without trimming may be
hung as a background
for mirrors or pictures.
Pancis of futuristic designed wall paper may
also be substituted

WINDOW DRAPES
Cloth of silver or gold,
velvets, brocades, damasks, satins, linens, etc.,
are the materials used.
Curtains are made
without trimming.
Headings are pleated or
shirred, the rings generally being hidden

MISCELLANEOUS
The general tendency
of Modern Art is toward simplicity, plain
surfaces, unbroken
lines, accentuation of
structure, beauty of material, etc. Influence of
skyscrapers and geometric lines is seen

FURNITURE FOR THE MODERN HOUSE

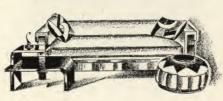
Modern fireplace treatment in room displayed at Lord and Taylor's, New York. Chair is covered with leopard pattern suede



Below is pictured an occasional table of unusual shape suitable as a reading or smoking table—by Johnson-Handley - Johnson



A place for books and magazines and convenient for a smoking table is the one illustrated above—by Century Furniture Co.

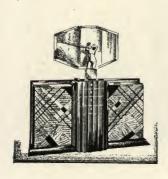


In the center below is assembled a modern easy chair and table. The low and long lines are noticeable—by Marshall Field & Co.



At the left the modern davenport is low and built for comfort. The cof-fee table displays originality of design

The piece below exhibits a variety of cross grain cul-ting of different woods. This forms an interesting marquetry surface



Below is an especially fine cabinet and cupboard arrangement displaying the simplicity of design characteristic of modern pieces



CHAIRS

The principal chairs are low, comfortable easy chairs, sometimes equipped with shelves which let down from the arms to form little tables, chairs with adjustable backs and short plain legs, and elon-gated side chairs

TABLES

Tables of all shapes and designs are found, many with small cupboards and drawers. Square, fluted, reeded and tapered legs glass and mirror tops are used. Most of the occasional tables are built casional tables are built low and are of wood

FURNITURE

WALL PIECES WALL PIECES
Cabinets on tapered
legs or of box-like
form, sideboards with
reeded legs, wall mirrors, fluted slabs of
wood containing small
shelved cupboards for
glass and silver, hanging beds, couches, etc.,
are wall bicces are wall pieces

CHESTS

Chests are of rectangular and elliptical shape. Few mouldings are used. These are made of various exotic woods. Frequently there are reeded legs, ivory handles and sometimes a bit . of ivory or ebony inlay

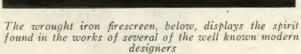
WOOD AND FINISH Rosewood, white maple, maple burl, satinwood, yen, walnut, amboyna, palisander wood, straw veneer, shark skin veneer and ebony inlay, are used for furniture and when oiled or waxed the beauty of the grain is best shown

FITTINGS AND ACCESSORIES FOR THE MODERN HOUSE

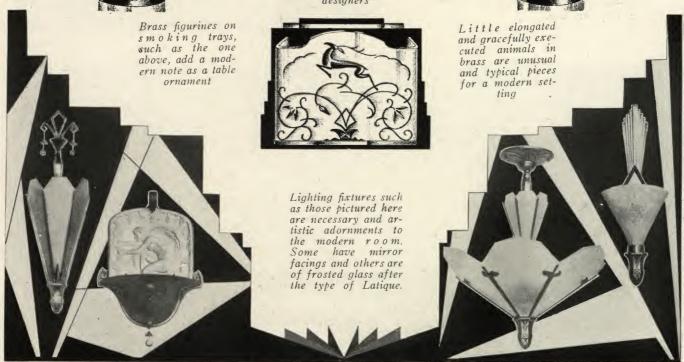
At the right . . . Of unusual design are these modern ceramics created by Jean Luce, who is one of the well known designers of modern glassware and porcelains



At the left...Ceramics such as these in the illustration display the originality manifest in many modern pieces. The oval lines, with snail like handles, are modern







FITTINGS AND ACCESSORIES

LIGHT FIXTURES

Fixtures are made mostly of white frosted glass of spherical, oblong and boxlike form and are set into the wall. Fan shape mirrors often shield a side light, prisms of glass form corner fixtures

HARDWARE

Ivory and wood take
the place of hardware
in most cases, though
some elongated and
modern design drop
handles are frequently
found. Ebony or ivory
key escutcheons are
features often used

FIREPLACES

Firescreens of wrought iron and brass in modern design, firesets and andirons of the same spirit are the principal fireplace fittings. A modern type of gas grate could also be used in modernistic interiors

PICTURES

Modern art of the cubistic or impressionistic type would be most suitable in cluding paintings and drawings by Pecasso, well known in this country or some of the work of Madame Choukhaeff

POTTERY

Plain circular pottery bases, parchment shades, and glass lamps in varied forms predominate. Latique is the master glass-maker of the Modern Art Group. Jean Luce is a creator of ceramics

IN THE MODERNISTIC MOOD

From Lord and Taylor's New York

TWO views of a room designed and furnished in the modernistic spirit. Of interest is the wall treatment of paper, a modernistic design, and also the light fixtures shown over the divan which are of glass and behind which the bulbs have been concealed. Angles and straight lines predominate in this room and much of the charm lies in the wise and careful selection of colors in order to bring about a perfect harmony. Brilliant colors may be used in pictures, lamp shades, cushions and other small objects but the wall background, ceiling and floor coverings should be quiet in tone.





SPECIFICATIONS

Prepared by Charles G. Peker, R. A.

THE following is a specification for residential construction. In its preparation an attempt has been made to have it serve as a model form, covering practically all the points necessary to supplement the plans to make a completed residential building without the need of annoying "extras."

When copying this specification to cover a particular contemplated house simply change or cross out certain words, sentences, or paragraphs, also insert the brand, manufacturer's name, or material to be used, where the word BLANK appears; the schedules of materials,

colors, finishes, etc., desired for each room of the house should be filled out complete.

By following this simple method the preparation of a set of specifications for residences like those shown in this book will be simple, rapid, and accurate.

To add to the value of this specification in a very practical way we have included a number of details of building construction to show how the work should be done. The methods shown in these detail illustrations can be relied upon as representing the best modern practice.

General Conditions

THE contractor is to provide all material, (excepting that supplied by owner), labor, transportation, forms, centering, scaffolding and equipment necessary for the complete and substantial execution of everything described, shown, or reasonably implied on the plans and specifications.

PLANS & SPECIFICATIONS

The plans and specifications are to be considered cooperative, and all work and material necessary for the completion of the design, drawn on the plans and not shown on the specifications, and all work and material called for in the specifications and not shown on the plans are to be considered a part of the contract and must be executed in a thorough manner with the best material, the same as if fully specified or shown on the plans so as to make a complete and finished building of its kind.

DRAWINGS

Detail drawings are to be taken in preference to drawings of smaller scale. The several drawings referred to are designated as follows:

CELLAR OR FOUNDATION PLAN

FIRST FLOOR PLAN

SECOND FLOOR PLAN

ATTIC PLAN

ROOF PLAN

FRONT ELEVATION

RIGHT SIDE ELEVATION

LEFT SIDE ELEVATION

REAR ELEVATION

DETAILS

SECTION

The drawings and specifications are the property of the owner and are to be returned upon completion of the work.

FIGURES & MEMORANDA

Where no figures or memoranda are given the drawings are to be accurately followed according to their scale, but figures and memoranda are to be preferred to scale measurements in all cases of differences.

The architect will on request furnish any additional details or directions required by contractor. Every facility shall be given to owner or architect to examine any part of structure or any materials intended to be used.

MATERIALS

All material to be new, of good quality and sizes stated. Samples of materials to be used to be submitted to owner for approval on request. All material supplied by owner will be delivered on the site.

WORKMANSHIP

The building to be erected, according to accompanying plans and specifications in a thorough workmanlike manner by competent mechanics. All corners square, floors and ceiling level, finished parts to be neatly made, all trim etc., set level and plumb. Doors, windows, drawers, etc., to be left in good working order.

SUPERINTENDENCE

The contractor to give his personal attention to the work, and to carefully lay out all work and be responsible for the materials and labor for any mistakes he may make and any injury to others resulting from them.

FAULTY MATERIALS & WORK

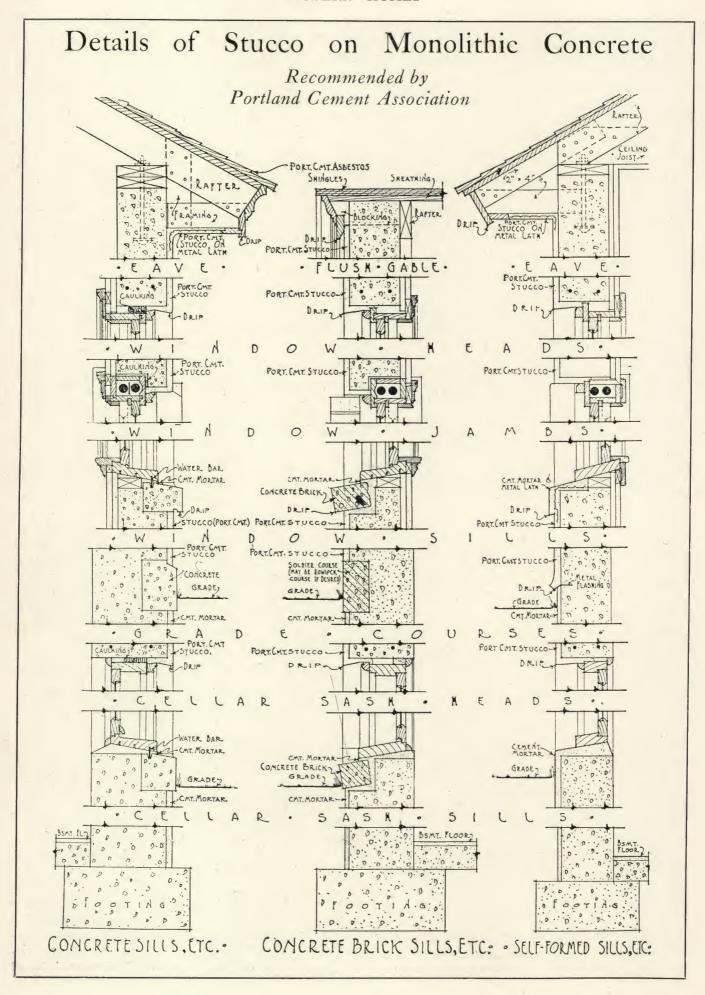
Material delivered or work erected not in accordance with these plans and specifications to be removed at contractors' expense and replaced with other material and work satisfactory to owner at any time during progress of the work.

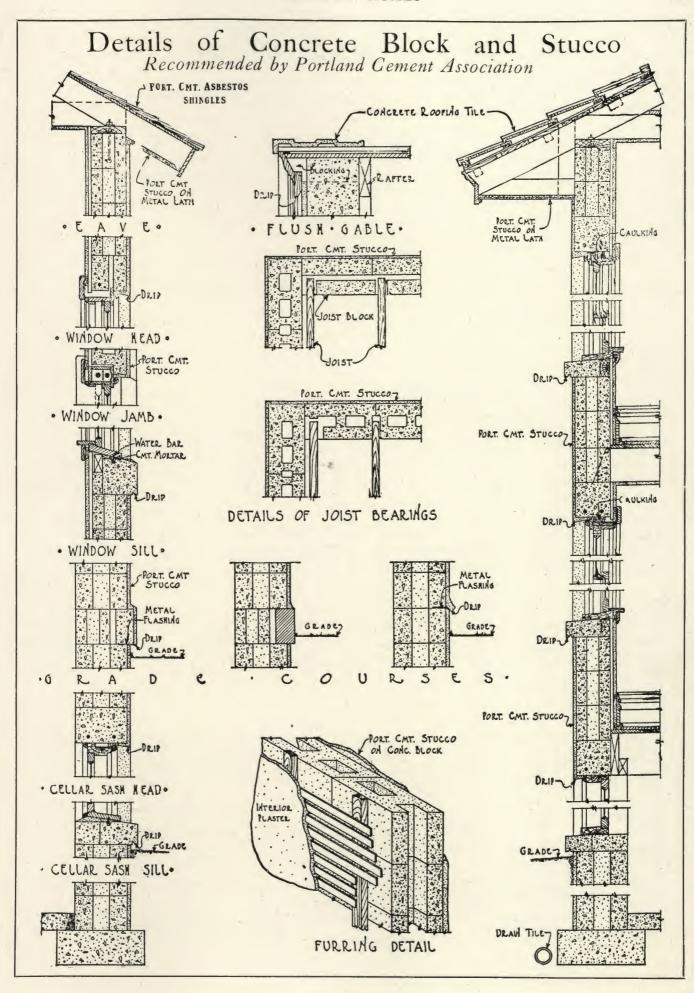
EXTRA WORK

No extra work or material will be paid for except on a written order signed by owner.

CHANGES

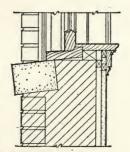
Should the owner at any time during progress of building desire any alterations of, deviation from, addition to, or omission in contract, on notice to contractor the same shall in no way affect or make void the contract, but the difference shall be added to, or deducted



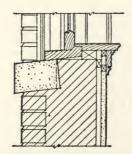


Details of Cut Stone Window Sills

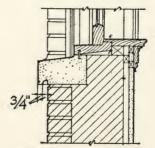
Recommended by Indiana Limestone Quarrymen's Association



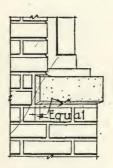
Economical type of sill made by simply tipping a strip to form the wash. In common usage



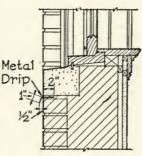
Improved form using strips cut a little less than 90 degrees to the bed. For inexpensive work



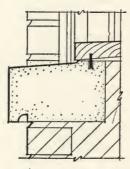
Best simple sill design with lugs, drip, groove for water bar and cut wash. 3/8-in. slope for 4-in. reveal



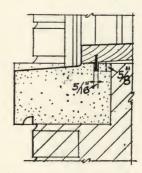
Back line of drip made flush with wall line. Drips stopped same distance from end as distance of set back



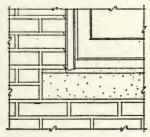
Built-in side where sills are flush with wall should be 2 in. in width. Strips of weatherproof lead drip



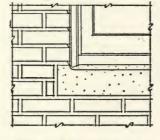
Wash rounded up at back where it meets wood sill. Sometimes it extends under it 1/4 of an inch or more



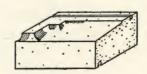
Groove for water bar is about 5/16 inch, the width of a saw cut. Kept ¾ inch from the back of sill for safety



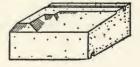
Lugs to extend 4 inches into the wall at either side of the opening. Two inches of length is enough



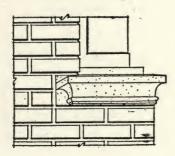
Where lug meets the wash it may be left square as shown or cut down as in previous figures



A flat seat is sometimes provided to receive the hanging style. Not advisable. Slope continued

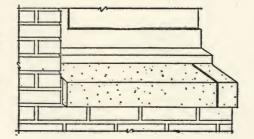


Wash slope changed for every change in width. Continuing same slope is very often easier



Where moldings return to wall face lugs should be as long as projection of sill from wall line

Slip stills are objectionable as water runs down face of window and in joint. Raised joints help but practice is bad



from amount of contract, as the case may be, by fair and reasonable valuation.

OMISSIONS

If any item is omitted in specifications or on plans that is required to render construction or installation complete, the same shall be understood as being shown and specified unless owner is advised before contract is let.

SURVEY

The owner shall have site surveyed and staked, furnishing all necessary property lines and levels. The building to be located as shown on survey diagram or as directed by owner.

PROTECTION OF WORK

As work is progressing, any part liable to be damaged shall receive a protecting covering. Contractor to deliver building complete with grounds and street in clean condition.

SAFE GUARDS

Contractor to provide proper and sufficient protection to mechanics, public and adjoining property; erecting enclosing fences, sidewalk bridges, lanterns at night, etc., as safe guard against accidents, and is responsible for any damage to persons and property. All lawns to be protected and all tree trunks, shrubs, etc., are to be boxed to prevent injury. Neighboring property and material not to be used except by permission of owner.

SCAFFOLDING

Contractor to provide proper and safe scaffolding, ladders, temporary floors, etc., for the different mechanics, only sound timber shall be used for scaffolding.

INSURANCE

Owner to carry fire insurance on entire structure and materials intended for same.

Contractor to carry workmen's compensation insurance and liability insurance for any other claims for personal injury which may arise due to construction work.

PERMITS

Contractor to obtain and pay for all necessary permits.

LIENS

Contractor to keep building free from liens and other claims during construction and to present waivers from all material men and mechanics employed on job before final payments are made.

WATER

Contractor is to obtain and pay for all water used during the erection of the building.

TEMPORARY WATER CLOSETS

Contractor is to provide a temporary water closet for use of workmen during construction of building and to remove same when no longer required.

TEMPORARY HEAT & LIGHT

Contractor to provide, at his expense, temporary artificial light and heat whenever required.

WATCHMAN

Contractor to have watchman in attendance from the time building operations start until building is turned over to owner.

CUTTING & PATCHING

Contractor to do all digging, cutting, fitting, repairing, replacing and patching that may be required to leave the building and grounds in a complete condition.

GARAGE, OUTBUILDINGS, FENCES,

PATHS, ETC.

If not an integral part of house, garage is to be constructed similar to house, according to plans. The specifications are also to apply to construction of garage or other outbuildings for which plans are provided and the location of which is shown on plot diagram. The same to apply to fences, gates, paths, etc.

Masonry

GENERAL

Mason's work to be substantially erected in an approved manner. All joints of masonry walls to be filled solid. Insert flashing, hangers, etc., for other mechanics and allow proper openings and chases for pipes, etc., and do all digging and replacing required by other mechanics.

EXCAVATING

Excavations to be of proper depth, as shown for cellar, areas, steps, trenches for walls, piers, chimneys, etc.; all trenches are to be excavated to a neat size as far as possible. No dirt filling will be allowed for trenches excavated below proper depth. Also make excavations and refill same, for all trenches for water

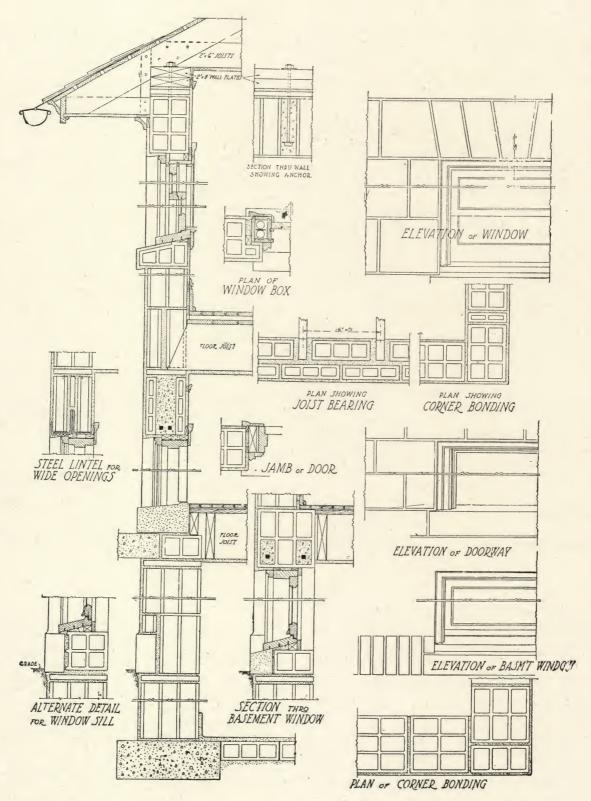
and drain pipe, electric cable, gas and steam pipes, also cess pools, drywells, cisterns, etc., that may be necessary for completion of job. Excavation in rock requiring blasting will be considered an extra and paid for at an agreed price per cubic yard.

GRADING

The contractor to keep all top soil separate for final grading. When foundation wall is completed fill in with loose stones, broken brick and gravel to within one foot of the finished grade—care being taken not to break tile drains. All earth is to be sloped away from walls. Lot is to be graded as shown on grading plans or directed by owner. All surplus dirt, stones, etc., to be removed from premises.

Details of Hollow Tile Construction

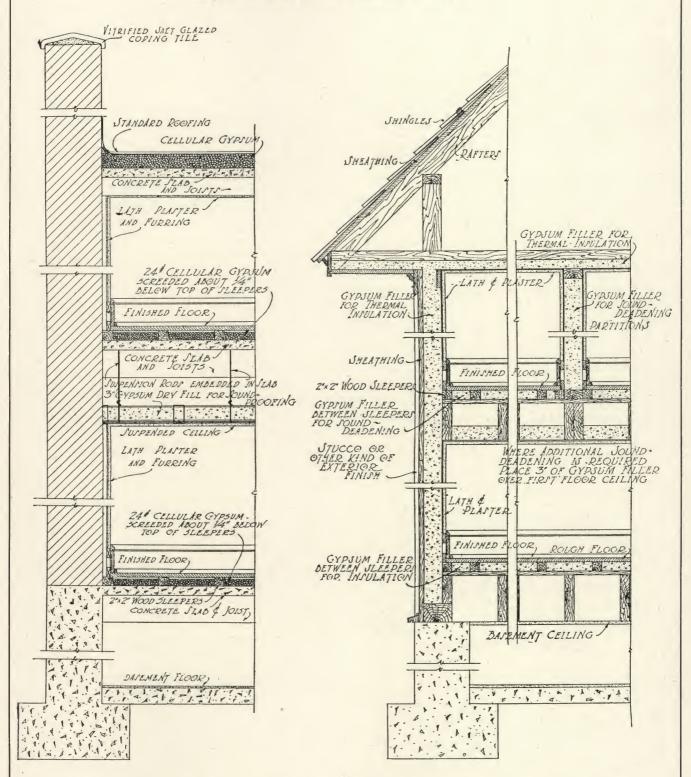
Recommended by the Hollow Building Tile Association



Typical Section Through Stuccoed Hollow Tile Wall, End Construction

Gypsum Construction

Approved by the Gypsum Industries

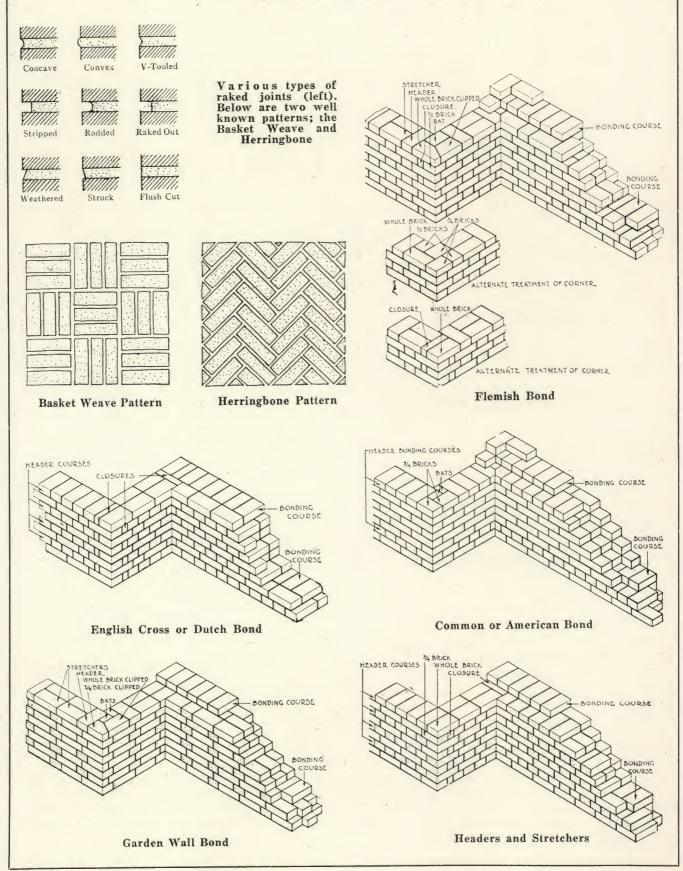


TYPICAL fireproof construction showing installation of cellular gypsum as insulation and sound-deadener. Construction recommended by U. S. Gypsum Company. Approved by The Gypsum Industries.

TYPICAL frame-dwelling construction showing installation of gypsum filler for sound-deadening and thermal insulation in walls, partitions, floors and ceilings. Construction approved by Gypsum Industries.

Details of Brick Construction

Recommended by American Face Brick Association



LAWN

The entire surface as marked on special plan, or directed by owner, to be raked smooth and rolled and well rooted grass sods applied, or surface is to be planted with a good mixture of grass seed, or bent mixture.

BLIND DITCH

To be 3 ft. deep and 2 ft. wide filled with 2 ft. of loose stones, then dirt to grade. To be placed where marked.

DRAIN TILE

Place a 5" loose jointed porous drain tile, around the house, a little below the cellar floor level, and run same to dry wells. All leaders from the roof to be connected with this drain and laid below the frost line. Concrete splash blocks to be placed under bottoms of leaders.

CEMENT

To be of a standard brand of Portland cement meeting the specifications of the American Society of Testing Materials.

SAND

To be of clean sharp bank sand free from loam.

GRAVEL & BROKEN STONE

To be of varying size free from loam.

PORTLAND CEMENT CONCRETE

Unless where otherwise specified all concrete to be composed of 1 part Portland Cement, 2 parts sand, and 5 parts broken stone, thoroughly tamped into place. To be laid up in proper substantial forms that are not to be removed until concrete sufficiently hardens. In hot weather to be dampened to prevent too rapid drying and in cold weather to be protected against freezing, to have BLANK anti-freeze in mix.

GYPSUM CONCRETE

To be laid in forms, mixed and placed as specified by manufacturer.

MORTAR

To be composed of 1 part Portland cement, 3 parts sand and sufficient lime paste to make it work easily. To be mixed in small batches as used. No mortar to be used after it has set.

FOOTINGS

To be of stone laid on natural bed, all joints to be filled with mortar and small stones, all corners to be made solid. Make joints in center of wall.

To be of concrete of mix already specified. If ground is marshy use reinforcing rods \(\frac{1}{2}'' \) thick.

Footings to be put in under all walls, piers, columns and chimneys.

FOUNDATION

To be of solid concrete of mix already specified.

To be of hollow tile set on edge with joints well plastered with cement mortar, all hollow spaces to be filled solid with concrete.

To be of smooth face concrete blocks below grade, above grade to have style of face selected by owner. Hollow spaces to be filled solid with concrete.

To be of common brick, above grade to be faced with brick as selected by owner.

To be of stone laid on their natural bed, all joints filled with mortar and small stones. To be random rubble work laid to lines on each side of wall. Stone should be 2/3 width of the wall. All joints exposed to view to be pointed to suit owner.

Exposed portion of foundation wall above grade to be stuccoed; finish to be selected by owner.

Allow necessary openings for pipes, etc.

WATERPROOFING

Exterior of foundation wall to be plastered on the outside with a 1" coating of cement plaster with an approved waterproofing compound in the mix.

The exterior of foundation wall to have a good coat of tar or other approved damp resistant up to 6" above grade before filling in.

CONCRETE WALLS

To be of concrete with reinforcements using BLANK system of moulds and to be erected strictly in accordance with the directions of the manufacturers.

HOLLOW TILE WALLS

Construct exterior walls including gables, porch columns and porch railing of approved make of hollow tile blocks of sizes shown on plans. Blocks to be set on ends, that is, hollow spaces are to run vertically. All to be laid with ½" cement mortar joints well flushed. Corners to be filled with concrete and insert in same ½" iron rods for reinforcement. Floor beams to be set on brick run around wall. Openings to have lintels made of blocks filled with concrete and with ¾" iron rod reinforcing on bottom side.

Large openings over 3 ft. to have steel I beam or channels across, bearing blocks to be concrete filled. Window openings to have special jamb blocks. At top of wall about 6 ft. apart, fill with concrete two blocks down and insert anchor bolts for plate. Fill out any openings with brick or flat tile.

WATERPROOFING BLOCKS

The interior of exterior hollow tile walls to be covered with an approved waterproofing compound where plastering is applied directly to blocks.

STONE WALLS

All stone work above grade to be random rubble, uncoursed squared rubble, coursed ashlar, cobble stone, cast stone or as plans call for.

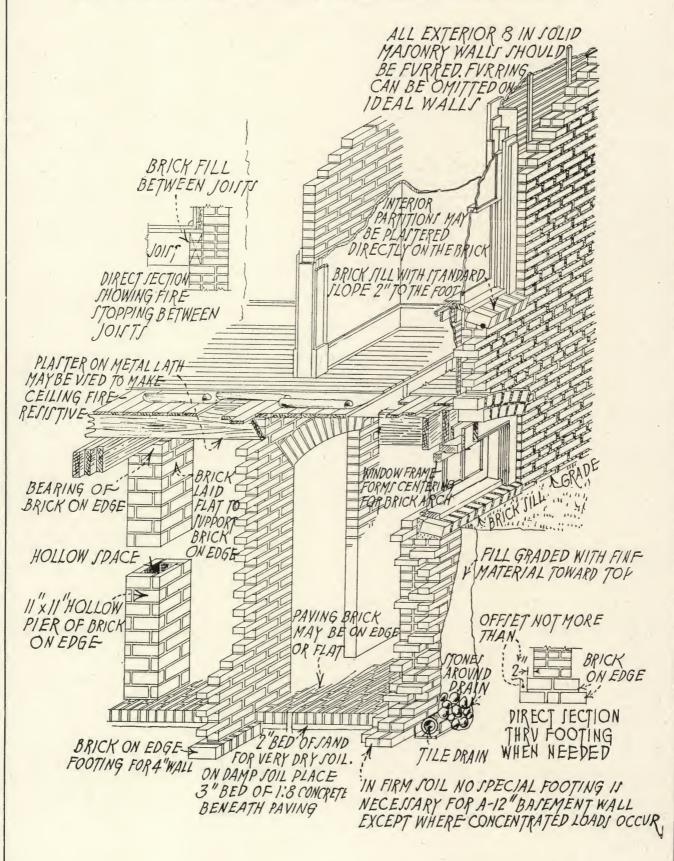
Backing may be of local stone, concrete, or brick. Bond stones to go through wall every 4 ft. in length and 18" in height. Well laid in cement mortar and arranged as plans call for. Joints not over ¾" thick and pointed up after wall is completed. Color of pointing mortar and tooling of same to be as owner desires. Openings to have stone lintels, arched over, or steel beams as called for on plans.

CEMENT BLOCK WALLS

Construct all walls, piers, etc., marked on the plans, of well seasoned cement blocks, style of face selected by

Details of Brick House Construction

Recommended by the Common Brick Manufacturers Association



owner. All joints to be 1/4" thoroughly filled with cement mortar and struck. All blocks are to be well seasoned before putting in the wall.

BRICK WALLS

To be laid with common brick as mentioned below. Outside walls to be faced with pressed brick all well bonded together. To have necessary anchors or ties. Openings to be arched over or have steel beams across or as drawn on plans. Brick to be laid solid in running bond, every sixth course being headers. Hollow economy wall system to be used...

COMMON BRICK

All brick about the building except for exterior facing or unless otherwise specified—to be hard local brick—no swell brick to be used unless specially called for on plans. To be laid wet in warm dry weather and dry in cold weather

FACE BRICK

To be of color and texture selected by owner; to be laid up in a bond with joints raked, pointed, colored, etc., as shown on plans or selected by owner. Contractor to make up a small section of wall for owners approval.

Frames around openings, panels, certain sections of brick work to be either raised or depressed as called for on plans and ornamental tile, stone, terra cotta, sills, lintels, brackets, etc., to be worked in and properly set as shown on plans.

BRICK VENEER

Face brick to be veneered to sheathing of frame building, metal anchors fastened to sheathing and laid on each fifth course about 16" apart. Special construction as shown on details.

After completion all brick work to be cleaned of surplus mortar, pointed up and washed down with a weak solution of muriatic acid and water.

COPINGS

To be of brick, stone, concrete, or vitrified terra cotta, or as called for on plans and to be laid on a solid bed of mortar covering top of entire wall.

PITIGS

Wood or metal plugs to be inserted in masonry walls during construction for nailing on furring, grounds, etc.

PORCH PIERS

To be of material and finish called for on plans or the same as foundation walls. To be run below frost line, laid to a line, square plumb and level, to have caps and ornaments of the size and material called for.

CELLAR PIERS

To be built of brick or of the same material as foundation wall, to have 3" bond stones every 2 feet and cap stones on top.

CUT STONE WORK, ETC.

All sills, lintels, keystones, quoins, etc., to be of the sizes, materials and set as called for on plans, securely anchored to backing.

IRON WORK

Columns, angle iron, I beams, channels, anchors, ties. reinforcing rods, railings, gratings, etc., to be supplied and inserted in masonry as called for on plans.

STEEL FRAMING

To be erected in accordance with manufacturers directions. Special steel framing plans are to be followed if not let as separate sub-contract.

WINDOWS

All windows, wood or metal to be supplied and properly set by carpenter contractor. Mason is to notify carpenter when ready for window placing.

COAL CHUTE

Provide coal chute of 18" diameter tile pipe, fitted above grade with a cast iron cover and frame. Provide and set iron coal chute and cover made by BLANK size BLANK inches.

CHIMNEY

Chimney to be built of brick and topped with cap and pots as shown on plans and of material called for; to be laid in cement mortar. All flues to be of sizes called for and lined with fire clay pipe from cellar to top and carried up separately. All joints properly filled with cement mortar and struck flush inside.

Special chimney blocks made by BLANK to be used. All chimney breasts to be square and straight. Openings to have necessary thimbles with clean out doors where shown on plans or as directed.

Build in, as per manufacturer's directions, a BLANK incinerator.

FIREPLACE

To be of design and material as shown on details or as selected by owner. The material, color of mortar, pointing, etc., to be approved by owner.

Hearth to be of corresponding material or as called for on details and laid on a 4" bed of cinder concrete. At back of hearth place a 7" x 10" cast iron ash dump leading to ash pit in cellar which is to have 8" x 12" cast iron clean-out door and frame, set 3 ft. from cellar floor, floor of ash pit to be level with clean out door.

Front arch to be carried on $3'' \times 3\frac{1}{8}''$ angle iron or $3\frac{1}{8}'' \times 3''$ segmental shaped iron or masonry arch.

Sides and back of opening to be of fire brick laid in fire clay. Back to slope forward to form shelf and to have cast iron throat and damper full size of opening. Smoke chamber to taper off and slant to flue.

Special BLANK heater supplied by owner to be built in fireplace as directed by manufacturers.

KITCHEN HEARTH

Put cement hearth or base for tiles in kitchen, laid on a bed of $3\frac{1}{2}$ " cinder concrete. Finish coat 1" thick to be 1 part cement, $2\frac{1}{2}$ parts sand colored to suit owner, troweled smooth, and blocked off in 6" squares. Finish top to be of tile, quality, color, and size to be selected by owner. Carpenter will prepare framing etc., for concrete filling.

Details of Brick House Construction Recommended by the Common Brick Manufacturers Association PLATE MAY BE ANCHORED BETWEEN WINDOWS WITH 1/2 "BOLTS 1-0"LONG ABOUT 6'0" O.C. DIRECT SECTIONAT ROOF SHOWING FIRE INTERIOR PARTITIONS AND WIND STOPPING PLASTERED DIRECTLY ON BRIC 2nd. FL. STOP DIRECT SECTION THRY WALL AT 2nd. FL. LEVEL WINDOW SHOWING FIRE STOPPING FRAME AND CURVED 2x4 FORM CENTERING RELIEVING ARCH FOR BRICK ARCH FORMED DIRECTLY ON 2", 4"CENTERS CUT WINDOW WITH ARCHED WITH CURVE ON TOP HEAD SLIGHTLY CHEAPER THAN WITH STEEL LINTEL WHERE BRICKS IN BACKING ARE LAID ON FULL BED OF MORTAR.

WHERE BRICKS IN BACKING ARE LAID ON FULL BED OF MORTAR, BUT TOUCHING END TO END, WITH VERTICAL JOINT BETWEEN FACING AND BACKING, OPEN, HEADERS SHOULD BE PLACED EVERY STH. COURSE.

CELLAR FLOOR

Cellar floor to be of $2\frac{1}{2}$ " concrete composed of 1 part Portland cement, 3 parts clean sharp sand and 5 parts clean broken stone or steam boiler cinders, to be thoroughly mixed and tamped into place. Cover this with $\frac{1}{2}$ " topping of cement composed of 1 part Portland cement and 3 parts sand, trowelled to a smooth even finish and sloped to dry well floor drain. Concrete to have BLANK water proofing compound in the mix.

GARAGE FLOORS

To be the same as cellar floor.

AREAS

To be built of same material as foundation walls with floor of 2" concrete the same mix as cellar floor, to be sloped to drain. Covered at grade with grating as selected.

CELLAR STEPS

To be of concrete with side walls 8" thick, of the same material as foundation walls. Topped with 2" stone or 3" concrete coping.

To be of 2" blue stone treads, wall and risers to be made of the same material as foundation walls.

TILE FLOOR

Bathroom, vestibule, kitchen, loggia, porch, or where shown on plans to have tile floor laid on a bed of 3" cinder concrete. Carpenter will prepare floor for the concrete filling. Tile to be of quality, color and size designated by owner.

All tile work to be cleaned of surplus cement, etc., after they are firmly set.

CEMENT FLOOR

Bathroom, vestibule, kitchen, loggias, porch, to have a cement floor laid on a bed of 3" gypsum or cinder concrete. Cover this with expended metal lath and staple to joists. Then apply 1" finish coat of 1 part cement, 2½ parts sand and trowel smooth. Color to suit owner and block off in 6" squares. To have center piece and border of ceramic tile, design selected by owner.

BASE

Rooms with cement floor to have an 8" base of cement, similar to floor, to be laid or plastered on expanded metal lath, top rounded, bottom to be coved to join floor.

Tile base where directed; quality and color selected by owner,

Vestibule and bathroom to have an 8" base of white polished marble firmly fastened in place by brass screws into studs or cemented to plastered walls.

MARBLE THRESHOLD

To be 1¼" thick, 4" wide white marble with beveled edges, to be placed at front entrance, vestibule door and bathroom door.

DRY WELLS

Build a dry well for each leader and area drain, and place at least 5 ft. from buildings; made of loose stones

placed in hole, with top 2 ft. below grade, tile pipes of same area as leaders to connect same with dry wells. CESSPOOL

Build cesspool of 8" brick, stone, concrete, or hollow tile. To be 6 ft. inside diameter and 8 ft. deep; laid in cement mortar and plastered with a ½" coat of cement plaster, top to be arched over and to have a manhole covered with a 4" concrete slab or cast iron cover. Bottom to be of concrete. Bottom to be of gravel 12" thick. Inlet pipe to be installed by plumber; outlet pipe to be 4" porous tile with bend in cesspool 12" below bottom of inlet pipe. Tile to be laid with open joints and run at least 25 ft. from cesspool to gravel pit at end, tile pipe to have ½" or more pitch per foot. Top of cesspool to be at least 12" below grade.

SEPTIC TANK

Build where directed by owner a 2 part concrete septic tank, top to be at least 12" below grade, in all cases it is to be set deep enough to drain lowest fixture. Tank to be 5 ft. deep, 5 ft. wide and each compartment 4 ft. long. Side walls to be 8" thick, partition walls 6", bottom 4", top 4" reinforced with ½" iron rods, spaced 6" apart each way. A cast iron manhole frame and cover over each compartment. Wall nearest to house to have a 5" cast iron inlet pipe with elbow set so top of pipe is about 12" below top of tank. Partitions wall to have a 5" U or double elbow, set inverted at same level as other elbows, other end of second compartment to have a 5" tile outlet pipe leading to a Y and from this lay 2 lines of 4" porous tile pipe with open joints for a distance of 75 ft. at least 2 ft. below ground.

STEEL SEPTIC TANK

Special steel septic tank made by BLANK, size BLANK to be supplied and installed according to manufacturers directions.

RAIN WATER CISTERN

To be of capacity and shape desired by owner and located where directed. To have side walls of 8" concrete, with a 4" concrete floor. All concrete to have waterproofing compound in mix. Inside to be plastered smooth with 1" waterproofed cement plaster. Cover to be of wood, iron, or concrete as owner directs. Bottom to slope to location of outlet pipe. To have overflow pipe of 3" tile leading to a dry well.

CEMENT WALKS

To be laid as shown on special diagram, to have a foundation layer of 6" cinders or broken stone, on top of this a layer of 3" concrete and a ½" top coat of 1 part cement to 2 parts sand trowelled smooth and blocked off. Colored to suit owner; mineral coloring mixed with cement and sand before water is added.

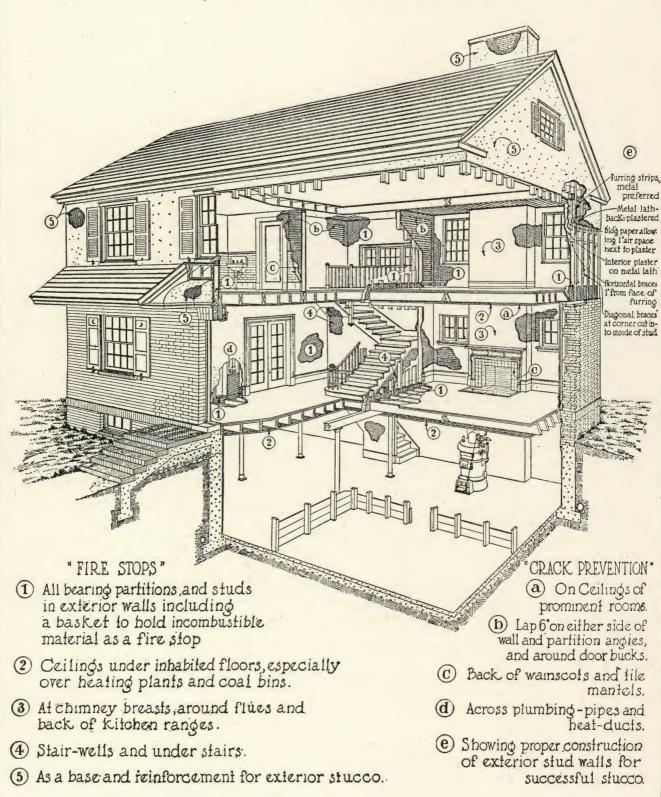
WALKS, TERRACES, ETC.

To be laid as shown on special diagram, to have a foundation layer of 6" cinders or broken stone and 3" concrete, topped as directed with slate, bluestone flagwith mortar, colored to suit cwner.

ging or bricks laid on edge and flushed between joints

Details of Construction with Metal Lath

Recommended by Associated Metal Lath Manufacturers, Inc.



DRIVES

To be of width and length as shown on plot diagram; bed of 6" to 8" loose stones or cinders, topped with 2" fine crushed blue stone, and rolled smooth.

Garage runways to be the same as cement walks.

ENTRANCE STEPS, POSTS, FENCE

To be made of concrete, stone, or brick as shown on

details. All iron work to be firmly imbedded in masonry, flushed with cement or with bolts imbedded in lead filled holes.

RETAINING WALLS

To be built where shown on diagram of material and sizes mentioned. To have openings left for drainage. To have expansion joints.

Plasterer's Work

GENERAL

Plasterer to make sure that all lath, plaster boards, brackets for coves, grounds, corner beads, etc., are properly in place. Put up all necessary screeds to insure a straight even surface. Do all patching and and pointing up after other mechanics are finished. Any cracks that develop to be cut down to lath or boards and pointed up.

All corners to be made plumb, true and solid before lathing. If any corner or blocking is not solid it shall be made so by carpenter.

Plastering to be two coat work in all rooms and closets and in finished attic rooms except surfaces to be tiled or to have wall board, wood, or metal walls or ceilings.

Cellar ceiling and partitions to have 5/8" coat of brown mortar, finished smooth.

In hot dry windy weather walls and ceilings to be protected from wind and when necessary to be sprinkled to prevent plaster from drying before it is set. In freezing weather plastering to be protected from frost until it has set hard. When set open windows and doors so as to dry quickly.

INSIDE FURRING

All outside masonry walls and chimneys above cellar, to be furred with $1" \times 2"$ wood furring strips set 16" on center, nailed to wooden plugs driven in wall. All blocking out to be done with $2" \times 3"$ studs.

OUTSIDE FURRING

To be on common lath spaced 16" on centers well nailed to sheathing over waterproof sheathing paper.

BISHOPRIC SHEATHING

Cover outside of studs or sheathing with Bishopric sheathing placed horizontally, nailed to every lath to studding.

BYKIRT SHEATHING

Cover outside of studs with Bykirt sheathing boards laid horizontally and well nailed to each stud.

WOOD LATHING

All wall and ceiling surfaces to be plastered are to be lathed with good quality dry pine or spruce lath, free from sap, bark or large loose knots, put 3/8" apart on ceiling and ½" on side walls and are to be thoroughly nailed to each stud and joist on solid backing. Joints broken 18", all put on horizontally. No lath to run behind studding from one room to another unless corners are made solid.

METAL LATHING

To be No. 27 gauge, painted or galvanized expanded metal lath thoroughly nailed to furring or studs. To be placed with the long dimension of mesh horizontal—the slip of strand inward and downward.

To be BLANK combined metal lath and sheathing paper.

To be of BLANK galvanized iron wire mesh with metal furring strips.

All metal lath on outside of building to run up to casings or overhead, neatly fitted around corners and to have ends well fastened.

PLASTER BOARDS

Cover all studs, furring, and joist surfaces with BLANK plaster board. To be spaced at least ½" apart at joints and well nailed to studs, etc., with flat headed wire nails. Break joints every other board vertically on walls and at right angles with joists or furring on ceilings. The spaces between boards to be pointed with plaster. Follow manufacturers directions.

GROUNDS

Grounds to be 3/4" for 2 coat work, all grounds are to be properly set and nailed.

METAL CORNER BEADS

Put up metal corner beads on all corners and angles.

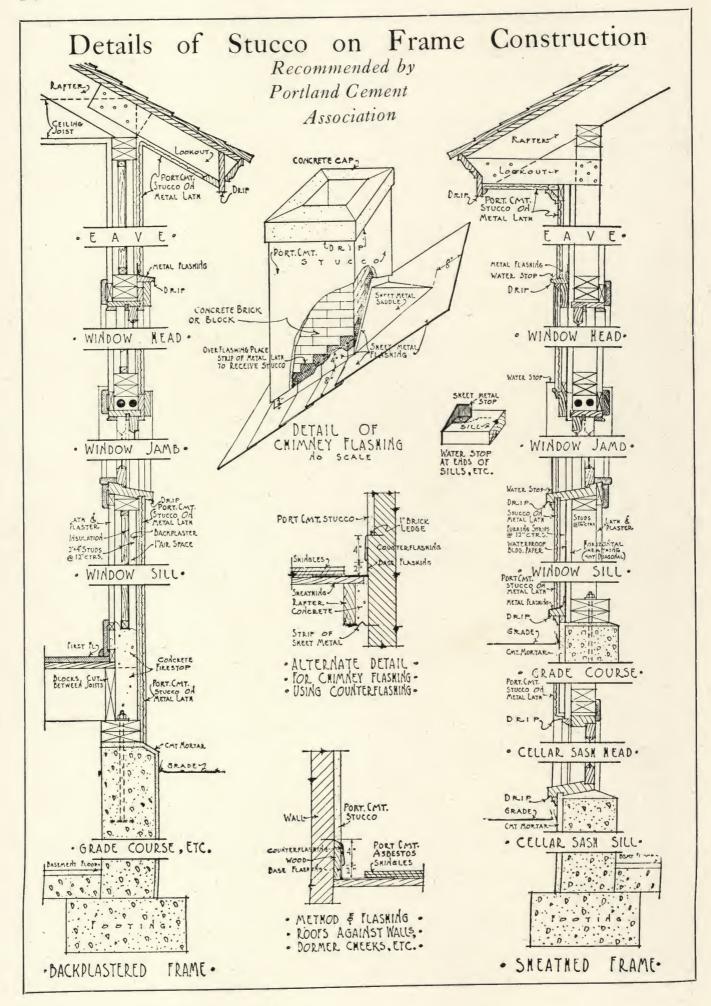
PLASTERING

First coat to be ½" brown mortar composed of clean sharp sand, unslaked lime with plenty of long clean cattle hair or fibre and clean water. To be mixed by continued working and stacked in the rough in a pile at least a week before using. This to be applied with sufficient force to insure a good clinch between lath or to board. To be floated up even and straight, scratched to receive finish coat. Wood lath to be thoroughly wet before plaster is applied. Also thoroughly wet any masonry wall that is to be covered with plaster. If plaster board is used follow manufacturers directions.

Finish coat to be 1/2" thick made of lime putty and gypsum thoroughly trowelled or brushed to a hard smooth finish.

Finish coat to be $\frac{1}{2}$ " thick made up of lime putty and clean washed beach sand, floated with a wooden or cork faced float to an even surface or with a texture decided by owner.

Finish coat in closets to be of equal parts of finishing plaster and red cedar saw dust, trowelled smooth.



PATENT PLASTER

To be of an approved brand and to be mixed and applied according to directions of manufacturer.

ORNAMENTAL PLASTERING

Coves to be in the rooms listed:

Coved or arched ceilings to be plastered on metal lath securely stapled to wood supports.

Center pieces, ornament plaster panels, and plaster cornices where directed.

All designs etc., to be selected by owner.

CEMENT PLASTERING

All wall surfaces to be covered with tile or cement finish to have 3/4" base coat of cement plaster composed of 1 part Portland cement, 2 parts sand and a little lime paste and clean long cattle hair. To be well mixed and applied with sufficient force to insure a good clinch in lath. This coat to be made straight and even and scratched when sufficiently hard. If over stone or brick walls, joints to be raked out first, if on concrete surface it is to be roughened by chisel and hammer.

CEMENT WAINSCOT

Bathroom, vestibule, kitchen to have cement wainscot 4 ft. high. The finish coat to be superfine Keene's cement used neat, mixed with clean water in a clean watertight mixing box and applied evenly, trowelled to a smooth surface and blocked off into 3" x 6" rectangles like tile. Cap to be of the same mix run straight and true by using metal templates: cap to be anchored.

TILE WALLS AND WAINSCOT

The walls of bathroom, toilet room, vestibule and kitchen to be of tile 5 ft high or to ceiling as shown on details or as directed. Top to be a special cap tile, bottom tile to be cove tile. To be put on ¾" bed of cement plaster on metal lath. Material, color, size, and design of tile to be selected by owner.

STUCCO

To be of material, manufacture, texture and color desired by owner. To be applied according to manufacturers' directions. Contractor to show finished samples of stucco for owner's selection.

Portland cement stucco to be two coat work; even, straight and smooth mixed and applied in following manner: slake good quality fresh lime, (this should be slaked 1 week before using) mix dry 1 part Portland cement to 2 parts sand, add clean water to make a mortar, when ready to apply, mix 1 part lime mortar to 5 parts cement mortar and add plenty of clean cattle hair. Apply with sufficient force to insure a good clinch. Stucco should be mixed in small batches to prevent setting before applied. While first coat is still wet, it is to be scratched and when set enough to support it, apply second coat which is to be composed of 1 part Portland cement and 3 parts clean coarse sand. Finish to be of owner's selection. As soon as work is finished it is to be protected from weather; kept damp in hot weather and covered in cold, unless an anti-freeze compound is used in stucco mix.

Carpenter's Work

GENERAL

Carpenter's work to be securely put together in an approved manner with nails, spikes, bolts, screws, dowels, mortise and tenons, rabbeting where necessary, and gluing. Carpenter to supply and install necessary backing and blocking and do cutting required by other mechanics.

TIMBER

All timber to be of the best quality of BLANK, straight and free from large loose knots, splits, or other imperfections that may impair its strength and durability, full and square and sized to dimensions indicated on drawings.

FRAMING

Building to be framed in a substantial workmanlike manner as per plans. All timbers well spiked together and all joints made firm.

WOOD POSTS

Provide and set in place where shown on the foundation plan, wooden posts of the size called for, to be cut square and set plumb on footings.

STEEL OR IRON WORK

Provide and set in place iron columns with caps and bases, also steel I beams of size called for, all to be securely bolted to footings, girders or other woodwork.

GIRDERS

To be of wood or steel sizes as called for on plans and set level.

SILLS

To be 4" x 6" laid flat, well painted with a heavy coat of lead and oil and set level and square in cement mortar, joints throughout and at corners to be half lapped, and well spiked together.

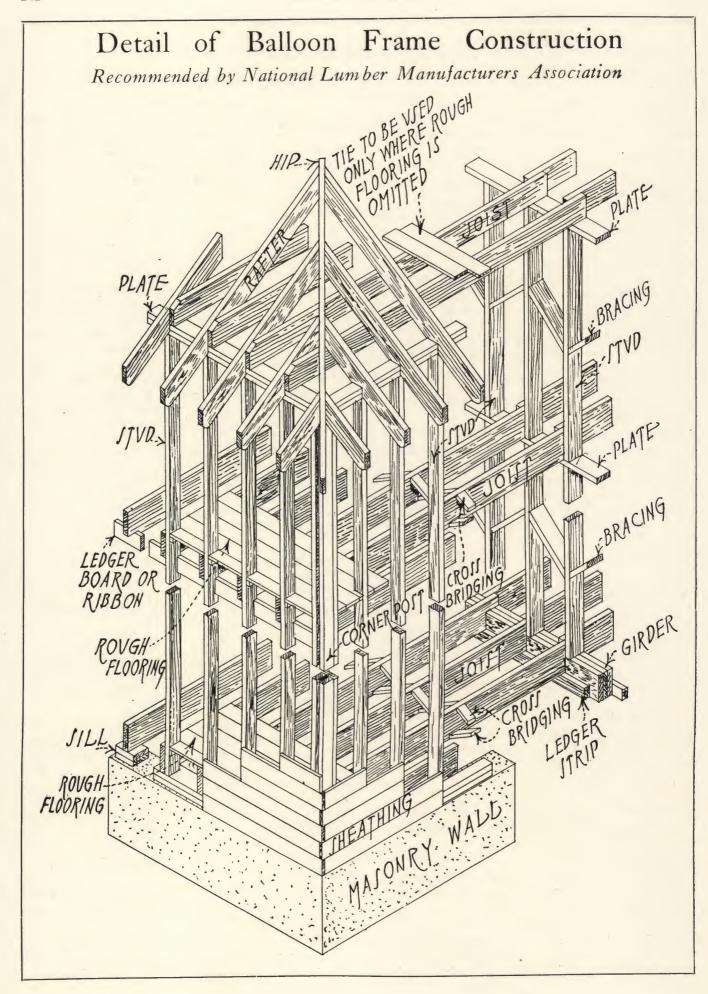
FLOOR JOISTS

To be spaced 16" on centers, or as shown on plans, set crowning edge upwards. Set against studs wherever practical. Double under all partitions. To have 2" x 2" cross bridging or BLANK metal bridging set not over 10 feet apart. To be notched to go over sill, girders, plates and interties. At outer ends to extend to nearly outside of studs. Frame around and 4" from chimneys. All openings over 4 feet to have double headers and trimmers, either mortised and tenoned together or hung in bridle irons.

In masonry walls joist to be set in BLANK patent iron joist hangers set in wall, carpenters to furnish these and set them in place.

Joists in masonry walls to be beveled at ends.

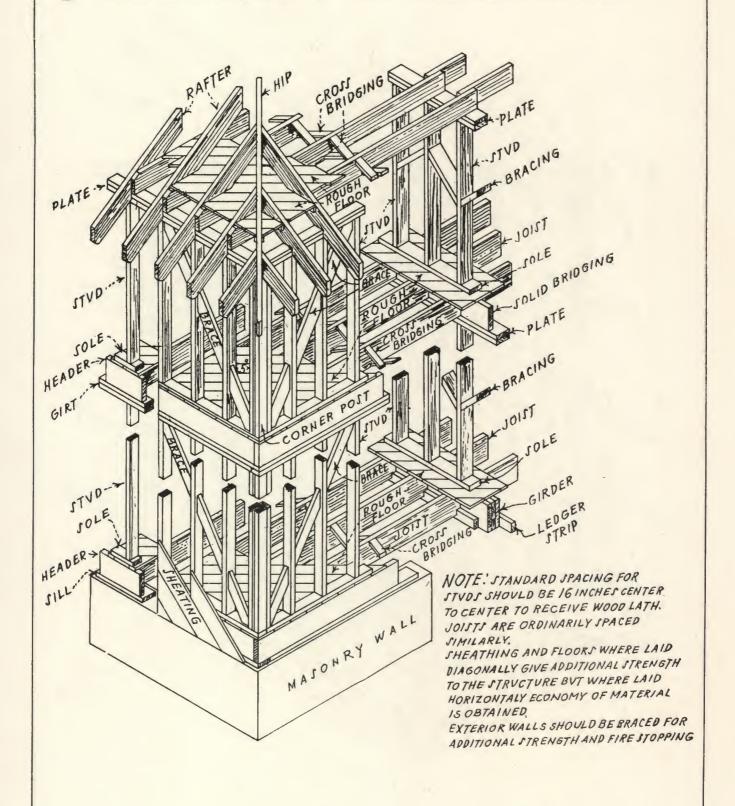
Floor joists of bathroom, vestibule, hearths, kitchen, porch, terrace, to be prepared for concrete filling tops of



Detail of Braced Frame Construction Recommended by National Lumber Manufacturers Association ROVGH-FLOORING -GIRDER STVD-7 MAJONRY WALL

Detail of Western Frame Construction

Recommended by National Lumber Manufacturers Association



beams chamfered and 3" below lay 7/8" boards on cleats fastened to joists.

EXTERIOR WALLS

To be constructed of 2" x 4" studs spaced 16" on centers and spiked to sill and joist wherever practical. Corner posts to be 4" x 4" with 2" x 4" spiked on each side to make solid corners.

Studs to be doubled at all openings. Openings under 3 feet to have doubled $2'' \times 4''$ headers on top, over 3 feet to have $2-2'' \times 6''$ on top or trussed as marked on plans.

Corners to be diagonally braced by 2" x 4" pieces as long as possible. Cripple studs to be set below and above braces.

Ribbon or intertie to be 1¼" x 6" let into studs. Put in fire stops at each floor.

PLATE

Plate to be $4'' \times 4''$ made up of $2-2'' \times 4''$ laid with lap joint.

Plate on masonry wall to be bolted down, carpenter to furnish and see that bolts are properly inserted by mason.

PARTITIONS

To be 2" x 4" studs spaced 16" on centers, to have 2" x 4" sills and 2" x 4" plates. Double studs at all openings over 3 feet wide and truss over same or use 2—2" x 6", unless otherwise marked on plans. Bearing partitions to have 2" x 4" bracing.

SHEATHING

Cover the entire exterior of studs with 7/8" x 8" BLANK T. & G. sheathing boards; all loose and large knots to be cut out, well fitted around all openings and nailed to each studding. All sheathing to be put on diagonally. Well nailed to studs, surfaced side of sheathing to be put against studs.

Cover the exterior of studs with BLANK sheathing and insulating board well nailed to each stud, sill, and plate including joists of all overhangs and roof projections. Cover all floor joist with same.

INSULATION

Insert between the joists of overhang and between rafters and studs in all outside walls, BLANK insulation or sheathing quilt of a thickness approved by owner, to be lapped 2" on each side and flashed down with a lath well nailed, no loose ends allowed.

Fill in between all outside studs and between rafters with BLANK insulation, installing same according to manufacture directions. Also fill in between joists of all overhangs and elsewhere as noted on plans.

BUILDING PAPER

Cover the exterior sheathing with a two ply waterproof tar paper laid with 4" lap and run in under all casings and lapped around all corners.

SIDING

To be of BLANK well fitted at corners and casings, nailed to each stud, and imperfections cut out.

To have corner boards or have corners weaved as shown on plans.

To be of $\frac{3}{4}$ " x $5\frac{1}{2}$ " drop siding, of pattern selected by owner.

To be of $\frac{1}{2}$ " x 4" or $\frac{1}{2}$ " x 6" beveled siding, and laid with a $1\frac{1}{2}$ " lap.

To be of ¾" x 8" bevel bungalow siding, rough side exposed, or smooth side exposed, uneven edges exposed, as selected by owner or as shown on plans.

Siding to be of BLANK as selected by owner.

WALL SHINGLES

Cover entire surface of exterior walls, inner side of porches, bulkheads, etc., or where indicated on plans. All to be well fitted and nailed with at least two galvanized iron cut shingle nails. Starting courses to be laid double.

To be cypress, cedar, or white pine as selected by

To be 16" perfection random shingles laid 5" to the weather.

To be 24" perfection shingles laid in alternate courses of 1½" and 10" to the weather.

To be dimensioned shingles laid in ornamental courses as shown on plans.

To have corners weaved and have flare at bottom and belt courses as shown on plans.

To be dipped in COLORED creosote stain before using or use BLANK ready dipped shingle.

ASBESTOS SIDING.

Cover exterior walls where shown on plan with BLANK asbestos sheets, nailed with flat head galvanized or copper nails.

COMPOSITION SIDING

Cover sheathing boards where shown on plans with BLANK chipped slate composition roofing, well nailed, edges stretched to prevent bulging.

Cover all exterior sheathed surfaces so indicated on plans with galvanized iron, tin, copper, zinc sheathing, weight and pattern as shown on plan or selected by owner.

ROOF FRAMING

Unless otherwise shown on plans:

To be constructed of 2" x 6" rafters set 24" on centers.

Ridge to be 2" x 8".

Hips to be 2" x 8".

Valleys to be 2" x 8".

Dormer rafters to be 2" x 4" set 24" on centers.

Dormer hips to be 2" x 6".

Dormer ridges to be 2" x 6".

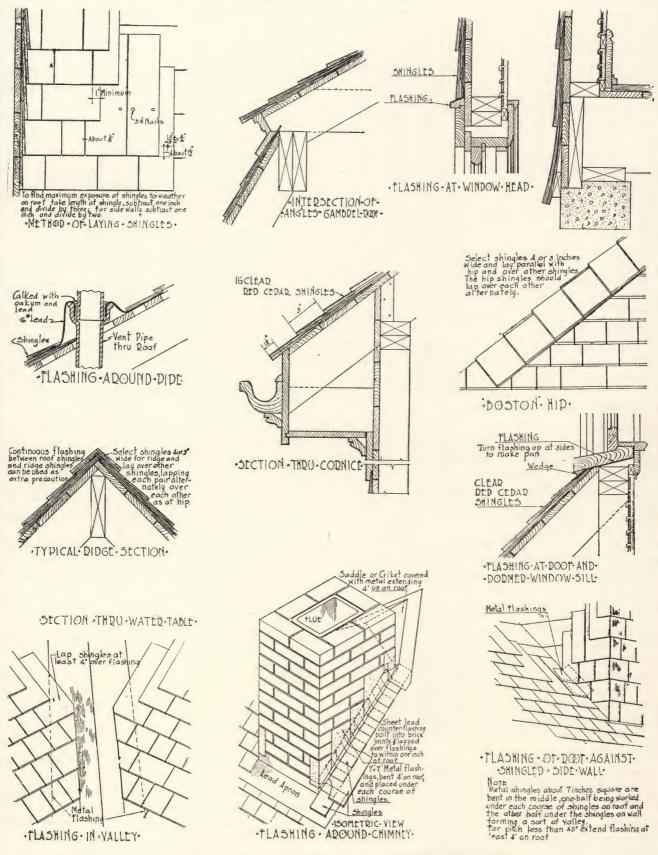
Frame 2' x 4" collar beams 7 feet above floor to each set of rafters unless ceiling beams are used.

Ornamental overhanging rafter ends to be finished stock the same wood as outside trim.

For flat roofs, joists to be 2" x 6" set 16" on centers, hanging ceiling to be of 2" x 4" set 16" on centers, supported by 1" x 2" strips from roof joists.

Details of Wood Shingle Laying

Prepared by The Red Cedar Shingle Bureau Recommended by National Lumber Manufacturers Association



ROOF SHEATHING

Cover rafters with 7/8" x 8" BLANK T & G Sheathing boards, well fitted and nailed. Sheathing driven close together and well nailed to every rafter.

Cover rafters with 1" x 4" surfaced No. 2 common fencing laid 2" apart. Valleys and ridges to be planked solid. All thoroughly nailed and fitted.

Cover rafters with 1" x 2" shingle lath well nailed to all rafters, spaced 5" on centers. Valleys and ridges to be planked solid.

GUTTER

Fir or cypress gutter of cross section detailed on plans to be erected at all eaves.

ROOF SHINGLES

Cover the roof surface with 16" perfection cedar or cypress shingles laid 5" to the weather or as shown as plans, starting courses doubled, and to project 3/4" out from moulding or facia underneath; ridges and hips to have ridge or hip board or have shingles lapped, valleys to be open. Shingles to be dipped 2/3 their length in COLORED creosote stain, or BLANK ready stained shingles to be used.

COMPOSITION ROOFING

Entire roof surface to be covered with BLANK composition roofing, of material and design approved by owner and laid down according to manufacturers' directions.

CANVAS ROOFS

Where marked on plans cover roof, deck or floor with canvas as noted below, all nails in wood to be countersunk and all boards planed even and smooth. Canvas fastened to roof or deck with flat head copper tacks placed 1/8" from edge while canvas is being held tight. Tacks to be no more than 34" apart and laps of canvas to be 2".

The canvas used to be one ply, two ply, three ply.

Plain canvas to be used, laid on fresh painted roof or deck and tacked down, edges of canvas to be painted before other lap is laid on it. When completely laid it is to be painted with lead and oil, when dry a second coat to be applied.

Prepared canvas to be used and laid dry on boards and fastened down; after laying to be painted with one heavy coat of lead and oil.

PORCH FRAMING

Wood floors to be of 2" x 6" joists, set 16" on center, bridged with 2" x 2" if over 10 feet span. Joists to slope to outer edge. Unless otherwise shown on plans, roof to be of 2" x 6" rafters set 24" on centers, ceiling beams 2" x 4" set 24" on centers and supported by 2" x 2" strips to rafters every 3 feet.

Columns, rails, balusters, bulkheads, etc., to be built up of studs and sheathing and finished as shown on plans or details.

Openings to have substantial trussing or joist over

Porch rafters and overhang to be of finished yellow

pine or cypress or same wood as exterior trim.

Porch joists to be prepared for concrete filling, upper edges chamfered and 7/8" boards set 3" down between joists on 1" x 2" strips.

PORCH FINISH

Porch floor to be 11/4" x 3" T & G combed grain yellow pine or fir, dressed, matched and blind nailed. All joints to be laid in white lead. Floor to pitch to outer edge. Ceiling of porch and overhang to be 3/8" x 31/2" beaded surface T. & G. yellow pine, well fitted and nailed, finished at building and inside porch walls with 11/4" moulding, unless otherwise shown on plans. Columns to be as shown. Facia board of 11/4" x 8" under porch floors; nosing projection finished underneath with 13/16" cove moulding under nosing. Ends of steps to be finished as shown, treads supported on 2" x 8" carriages resting on the concrete path or on cedar posts run below frost. Bulkheads as shown on plans. Lattice work to be as shown on plans made of 1" x 4" frames and $\frac{1}{4}$ " x $1\frac{3}{4}$ " lattice.

Seats as shown built of 11/4" stock, same wood as

EXTERIOR TRIM

To be of good quality clear cypress or white pine, well fitted and nailed, constructed as shown on elevations, sections and details. All bad spots to be cut out. Unless finished parts are to be stained or finished natural, to be primed by painter as soon as set in place. The size of all trim to be as shown on elevations and details. Roof projections to be constructed as shown on sections.

ROUGH FLOOR

Cover joists with 7/8" x 8" yellow pine sheathing boards, to be laid diagonally and run clear out to sheath-

FLOOR PAPER

Cover sub-floor with 3 ply rosin sized or tar building paper well lapped, or BLANK deadening quilt, or BLANK insulation board.

FINISHED FLOORS

All floors to be T. & G. laid with close joints, blind nailed, and scraped smooth and left clean for painter.

Rooms so marked on plans to have finished floor of parquet: design, sizes, and woods selected by owner. Living Room to be of BLANK size 3/8" x 21/2" Dining Room to be of BLANK size $\frac{3}{8}$ " x $\frac{2\frac{1}{2}}{2}$ " Kitchen to be of BLANK size $\frac{3}{8}$ " x $\frac{2\frac{1}{2}}{2}$ " Hall to be of BLANK size $\frac{3}{8}$ " x $\frac{2\frac{1}{2}}{2}$ " Bedrooms to be of BLANK size $\frac{3}{8}$ " x $\frac{2\frac{1}{2}}{2}$ " Closets to be of BLANK size $\frac{3}{8}$ " x $\frac{2\frac{1}{2}}{2}$ " Attic

to be of BLANK size 1/8" x 21/2"

Finished floors of linoleum laid in rooms indicated on plan. Sub-floor to be scraped smooth and all nails set. Felt lining to be laid in linoleum cement on sub-floors, linoleum to be cemented to this and rolled smooth. Design, color, and make of linoleum to be approved by

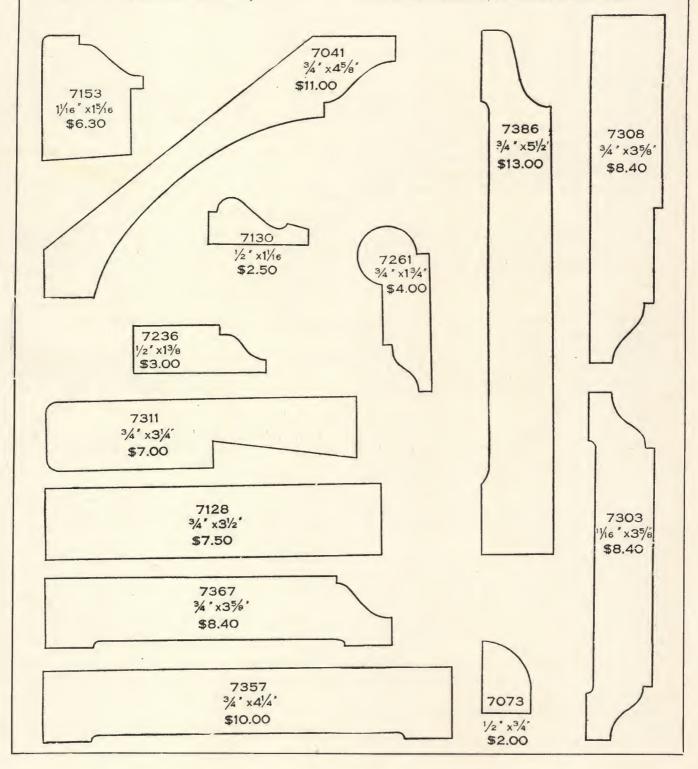
owner.

Full Size Sections of Trim

THE interior woodwork around doors, windows, base, etc., of a house is referred to as "trim." For economy sake standard forms, supplied by almost every lumber dealer, should be used. A wide variety of effects can be had by using combinations of even a few of the standard forms of trim and moulding. These mouldings, shapes and sizes are adopted as standard by various lumber associations and should be ordered by their numbers. The price on same is the standard list price, subject to a discount which varies with the locality.

On this page are shown:	
Ceiling Cove7041	Window Apron7308
Picture Mould7261	Chair Rail7303
Base	
Shoe	Casings
Stiles and Rails7128	
Panel Mould7130	Stops
Window Stool7311	

On the pages 250 and 251 are shown sections of mouldings that can be effectively used in house construction for exterior, as well as interior use.



INTERIOR TRIM

All trim to be good clear selected No. 1 quality, thoroughly dried, free from knots, straight and smooth and to be put up according to details with close joints, blind nailed, scraped and sandpapered ready for the painter. All windows to have stools and aprons. Casings to be as per details. Base to be made as shown on details, with quarter round nailed only to floor. Picture moulding to be put up in all rooms,

Trim in Living Room to be BLANK Trim in Dining Room to be BLANK Trim in Kitchen to be BLANK Trim in Hall to be BLANK Trim in Bedrooms to be BLANK to be BLANK Trim in Closets to be BLANK Trim in Attic

WINDOW FRAMES

All frames to be of the style and sizes shown on plans. Cellar windows of wood to have 1¾" rabbetted pine or fir plank frames and sills.

Cellar windows to be of steel frame and sash glazed

with single strength glass.

All frames for double hung wood windows to have 7/8" hard pine stiles 7/8" x 1/2" parting strips. 3/4" ground casing, 13/4" sills. The pulley stiles to have pulleys or spring sash balances and to be tongued and grooved into the outside casings, and fitted with weight pockets. Mullion windows to have a wood or metal division plate to prevent interference of weights.

Wood casement frames to have 13/4" rabbetted yellow

pine frames with 13/4" ploughed sills.

Steel frames and sash of BLANK make to be set in wood casement frames or set in masonry walls. Sizes and designs as shown on plans.

Windows to be cased on outside with 11/4" x 5" casing of the same wood as exterior trim and of design

shown on plans.

Wood frames for double hung windows in masonry walls to be box frames.

Sills to be ploughed underneath so siding or shingles will be lapped over.

Louvers to be of same wood as trim and of design as shown on plans.

SASH

To be of design shown on plans and unless otherwise mentioned all sash to be of white pine 13/8" thick, glazed with double strength clear American glass. Leaded glass of design selected by owner to be used in sash so marked. Plate glass to be used in sash so marked. Sash shall be well sprigged and puttied, before putty is applied, edges to receive a coat of paint.

Cellar sash glazed with single strength American glass and hung on top with two iron butts, to have fastener on lower edge and hook above to hold sash

open.

Double hung sash to be hung on spring sash balance or cast iron weights and sash cord evenly balanced, to be provided with lifts and fasteners.

CASEMENT SASH

To be hung on two 4" x 4" loose pin butts, brass or galvanized iron. Window adjuster and fasteners, style selected by owner. Inward swinging sash to have drip

Casements in pairs to have bolt on standing sash.

OUTSIDE BLINDS

All windows so marked to be fitted with outside blinds, design shown on plans, made of clear white pine, 11/8" thick, well fitted in place, hung on blind hinges and to have proper fastenings.

DOOR FRAMES

To be of size marked on plans, be set plumb and square, and blocked out solid in back of hinges and

Outside frames to be of yellow pine with 13/4" oak sill. Outside to have 11/4" x 5" casing of same wood as trim.

Inside frames to be 7/8" by the thickness of the partition and of the same wood as the trim it faces, to have $\frac{1}{2}$ " x $1\frac{3}{4}$ " stops and $3\frac{3}{4}$ " x $\frac{5}{8}$ " oak saddles.

DOORS

All doors to be kiln dried and sand papered smooth, free from knots, checks, cracks, or plane marks and hung in perfect working order. Outside doors and all doors 13/4" thick and 7 feet or over in height to have three hinges, other doors to have two hinges. To have locks, bolts, etc., attached.

Sliding doors to be hung on ball bearing over head

track and finished with flush hardware.

French doors to have Cremone bolt on standing part of pair, with regular lock and knobs on swinging part.

The design of doors to be as shown on plans or as

selected by owner.

The material of inside doors to be the same as trim it faces. Doors marked glazed, to have double strength American glass.

Doors so marked to have transoms above, pivoted on center and supplied with transom adjuster.

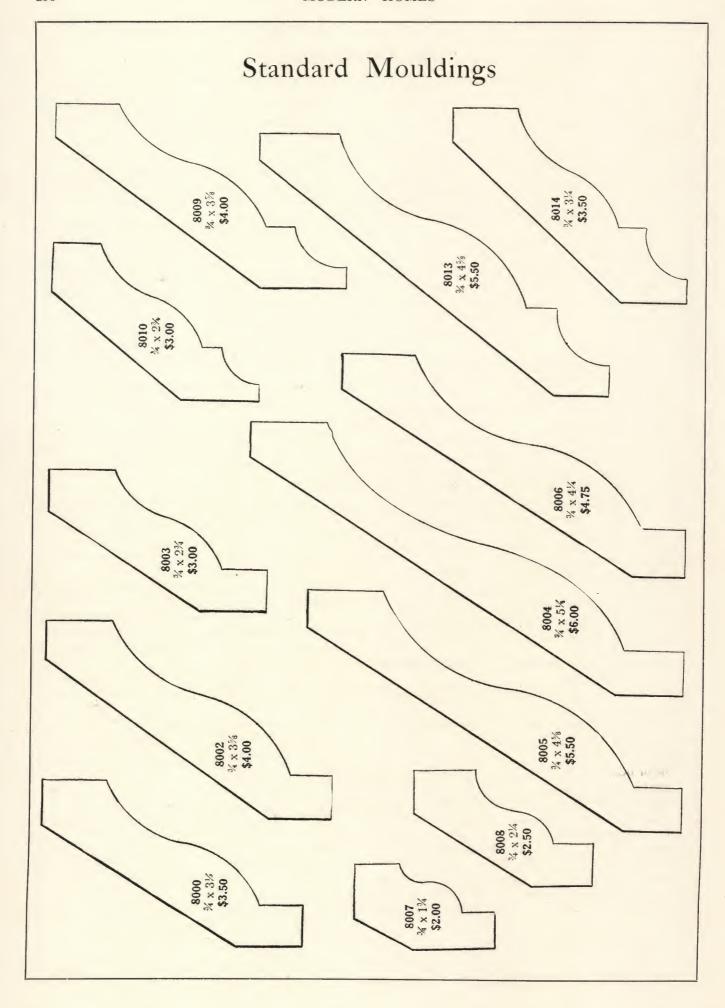
Mirror door glazed with bevel plate where marked on plans. Other side of door to be panelled to match balance of doors.

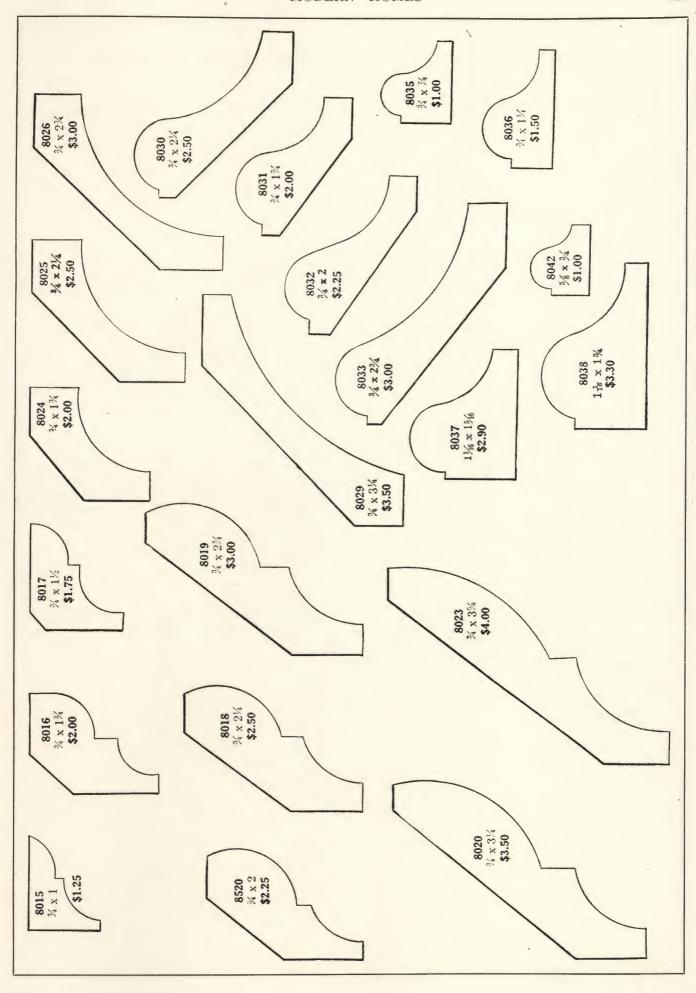
HATCH DOORS

Outside cellar entrance to have a double batten door of 7/8" x 3" T & G cypress with drip strip at top. Bulkhead to be built of wood same as doors on a framework of 2" x 4" studs. To have 8" galvanized iron strap hinges with hasp and staple, also handles.

TRAP DOORS

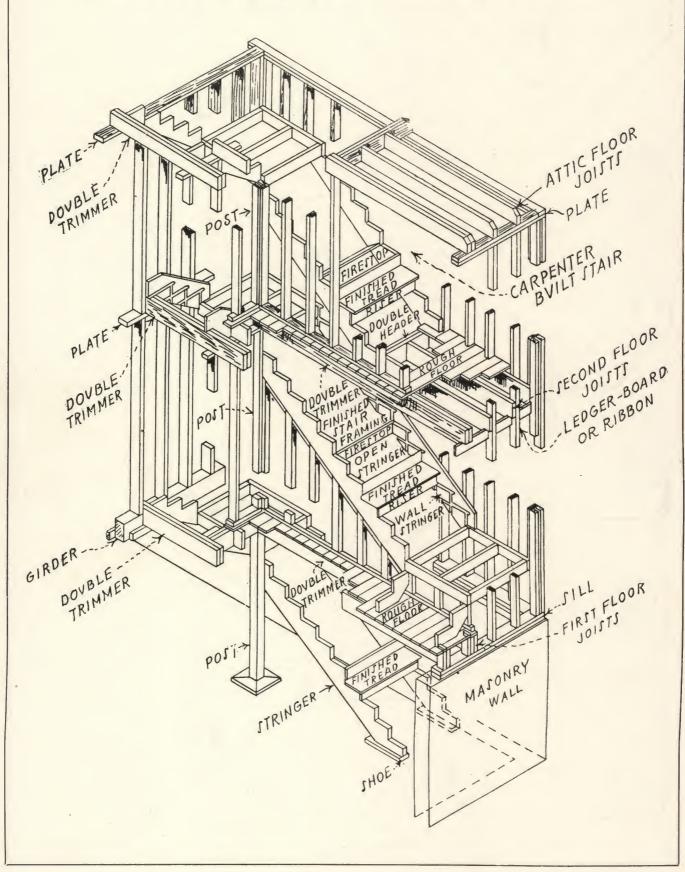
Top to be the same as flooring, bottom boards laid in opposite directions; flush hinges and lift.





Detail of Interior Frame Construction

Recommended by National Lumber Manufacturers Association



SCUTTLE

Construct scuttle in ceiling where indicated on plans, to be cased around with the same wood as trim it faces; bottom against ceiling to be cased with 3/8" x 2" moulding strip. Door to be panelled to match other doors, hinged, and balanced by counterweight held by pulley and sash cord.

Ladder of 2" x 3" . prights, with 1" x 3" rungs set in uprights every 12 inches.

Step ladder to have 11/4" x 6" strings and treads; treads to be housed into strings.

Step ladder to swing on balanced weights, so that it will go up in attic and trap door close.

GARAGE DOORS

Door leading from house proper to garage to be metal covered and any glazing to be of wired glass. To have a self-closing spring door check.

Garage doors to be of fir, or cypress 4' x 8' x 13/4" thick, of design shown on plans. Hung on BLANK special garage door hardware.

STAIRS

Build stairs as shown on plans and details.

Treads, 1¼", risers ½", tongued and grooved together, housed and wedged into 1¼" x 10" strings. Treads finished with nosings, top risers provided with landing step rabbetted to be even with flooring. Open strings to have return nosings.

Platforms to have flooring the same as floors.

Wall strings to be finished with cap same as base and to mitre with same. Base continuing from string to be same thickness as string.

A 7/8" cove moulding to be placed under nosings against treads.

Well hole to have facia of wood same as trim, floor to project over with nosing and finished underneath with cove moulding the same as top step, ceiling to have edging strip of moulding.

Main stairs to be of BLANK, treads of BLANK, hand rail of BLANK, balusters of BLANK, newel of BLANK, wall strings of BLANK, outer strings of BLANK.

Newels, balusters, rails, etc., to be of design shown on plans or selected by owner.

Hand rail to be in single lengths where possible, sections bolted together. Hand rails bolted to newels.

Hand rails against wall to be supported on brackets every 6 feet, ends to have acorn tips or to return to wall, finished with rosette against wall or as owner prefers.

Hand rails ending against walls to have half newels or rosettes. Closed string stairs to have balusters set in foot rail mould, with fillet between balusters. Wall space between outer stair string and floor to be finished in plaster the same as other walls or in panel work as shown on plans.

Hand rails and balusters of ornamental metal to be installed by special contract.

ATTIC & REAR STAIR

To be built throughout of yellow pine or fir.

Treads 1¼", risers 7%" tongued and grooved together, housed and wedged into 1½" x 10" strings, treads to be finished with nosings, top riser to be provided with landing step rabbetted to come flush with floor. Hand rail to be plain round, supported to wall by iron brackets; ends of rail to return to wall with rosettes against wall. Well holes to have plain hand rail and balusters around same.

CELLAR STAIRS

To be of yellow pine or spruce, $1\frac{1}{4}$ " x 10" strings, grooved for $1\frac{1}{4}$ " treads. Plain hand rails with 4" x 4" newel at bottom.

DISAPPEARING STAIRS

Install where shown on plans a BLANK disappearing stairs. Opening to be cased with same kind of wood as trim it faces.

CASED OPENINGS

To be finished the same as door openings.

COLONNADE OPENINGS

To be of the design shown on plans or as selected by owner, to be cased all around the same as door openings.

WAINSCOT

To be as shown on plans; panelled work to have stiles rabbetted for panels and mortised and tenoned together. Panels to be of three ply veneer. To be of wood the same as trim.

BEAM CEILING

To be placed where shown and made according to plans. Half beams against walls and full beams across any opening.

SEATS

Frame to be made of 7/8" wood according to plans. Seat to be 11/4" with nosing. Lid to swing up, brass hinges to be used.

BOOK CASES

To be made according to plans of $\frac{7}{8}$ " same wood as trim, top shelf to be $\frac{1}{4}$ ". Shelves to be $\frac{7}{8}$ " set on adjustable metal pins.

Doors to have brass hinges, catch on standing part, and lock on swinging part of door.

Doors to slide in grooves on rollers. Doors to be glazed with clear or leaded glass as shown or selected.

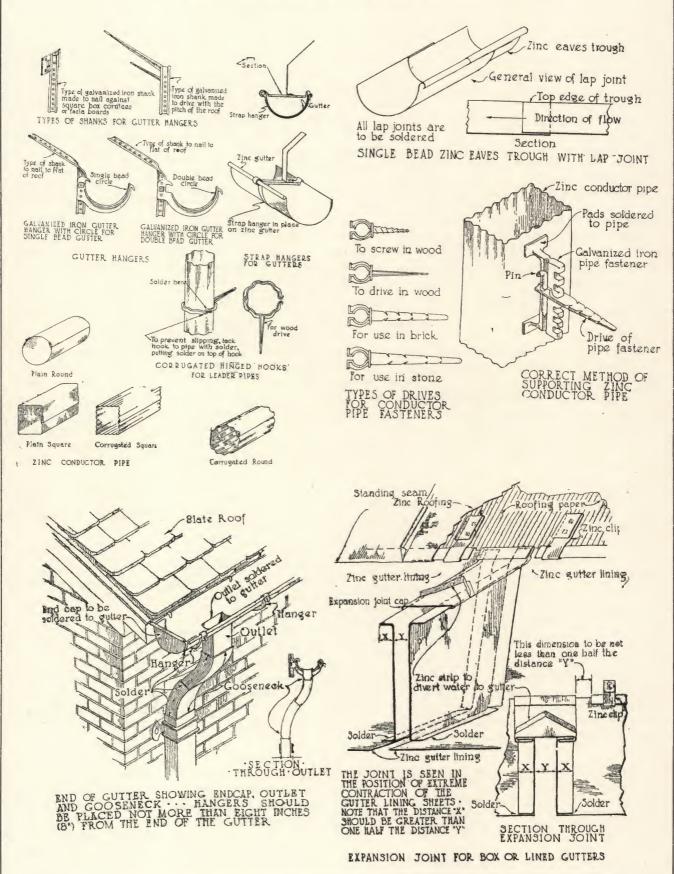
CHINA CLOSETS OR DRESSERS

To be made of 7/8" wood the same as trim according to plans. Shelves 7/8" fastened to cleats at each end. Doors to swing as shown. Upper doors glazed or wood panels as selected, lower doors to have solid wood panels.

Doors to have stiles and rails dowelled together, panels to be set in rabbet. Meeting stiles of doors to be rabbetted. To be hung on hinges, standing door to have catch inside, other or single doors to have spring

Details of Zinc Leaders and Gutters

Recommended by the Zinc Institute



catches. Bottom shelf of cupboard to be 3 inches above floor level. Slides to have ends tongue and grooved and glued together.

DRAWERS

To be made of 7/8" wood, sides, back and front to be rabbetted, mortised and tenoned or doweled and glued together. Drawers to be supported on slides and to have drawer pulls attached.

CLOTHES CLOSETS

To have a 1" x 6" baseboard all around, 1" x 4" inside trim. Set at height desired by owner a 1" x $3\frac{1}{2}$ " beaded hook strip with coat hooks inserted 6" apart all around. Place a 1" x 10" shoe shelf 6 inches from floor. Furnish and install BLANK sliding garment hangers.

LINEN CLOSET

To have 1" shelving full depth of closet as shown on plans, spaced 12 inches apart.

MEDICINE CLOSET

In bathroom to have 7/8" frame and 3/8" back or wall board back, fitted with 3/8" shelves on adjustable metal pins, one shelf for every 6 inches height.

Door to be hinged and have spring catch, panel of door to have bevel plate mirror. Size to be stated by owner.

Furnish and install enamelled metal medicine cabinet of make, size, design and color selected by owner.

SHELVING

All shelves, not otherwise specified, to be 7/8" dressed wood, supported by wood cleats on wall or side pieces.

SPECIAL BUILT IN FEATURES

Such as:

Telephone Cabinet

Mail Box
Ironing board and Cabinet

Electric Iron Receptacle

Kitchen Cabinet

Towel Closet

Dining nook with table
& benches

Efficiency Wardrobes

Electric Iron Receptacle Efficiency Wardrobes
Flower Boxes Broom Closet
Garbage Receptacle Soiled Linen Cabinet

to be provided and installed where called for on plans, wood to be same as trim or as owner directs.

MANTEL SHELF

To be of same wood as trim, made according to plans.

MANTEL

Mantel as furnished by owner to be set in place by contractor.

HEARTH STRIPS

Set around hearths 3/8" x 2" bevelled oak hearth strip, corners mitred.

CELLAR PARTITIONS

To be 7/8" x 8" T & G sheathing boards, on 2" x 3" studs. Lath and plaster on studs or wall board partitions where indicated on plans. Door frames to be 2" x 3" studs with 1/2" stops, doors to be $1\frac{1}{8}$ ".

PLATFORM

Wash tubs in cellar to be on platform of 2" x 3" studs, covered with 1" x 4" T & G flooring. Platform to be one foot wider than length of tubs and 4 feet wider in front.

SCREENS

All windows, including cellar windows, to have full length screens, hung on top with galvanized iron hangers, fitted on the bottom with a brass hook and eye.

Frames to be of $\frac{7}{8}$ " x 2" white pine, stiles to be notched $\frac{1}{2}$ " at top and bottom for rails, rails and stiles to be doweled and glued together.

Frames for outward swinging casement windows to have small brass barrel bolts to hold same in place, holes for bolts drilled in frames.

Porch screens to be in sections, with frames of design shown on plans, adjoining frames to be covered with astragal strips on both sides. Sections to be fastened at top and bottom with brass barrel bolts, holes drilled in rail or floor and overhead beam.

Doors of white pine 1½" thick, stiles, top rail and middle rail to be 4" wide, bottom rail 6". Doors to be hung on three spring hinges, brass handle or knob on outside, brass barrel bolt on inside, or spring lock set with handles and bolt.

Frames to be covered on the outside with No. 14 mesh galvanized, bronze, or copper screening, evenly stretched and tacked all around and covered with ½" half round moulding.

BLANK metal frame screens to be supplied to all windows; installation by manufacturers.

STORM SASH

All windows scheduled to be supplied with two light storm sash, frames of 1½ x 3" white pine to have galvanized iron hangers, and brass hook and eye at bottom the same as for screens, also to have galvanized iron adjuster to hold sash open.

STORM DOOR

A combination screen and storm sash door to be provided at all exterior door openings.

WEATHER STRIPS

Metal, felt or rubber weather strips as selected by owner to be attached to all windows and doors by contractor.

HARDWARE

Contractor to supply all necessary nails, spikes, screws, bolts, etc., required for proper construction and equipment.

Finishing hardware such as hinges, locks, knobs, escutcheons, door checks, strikes, catches, fasteners, pulls, etc., to be of material, design, finish and manufacture selected and approved by owner.

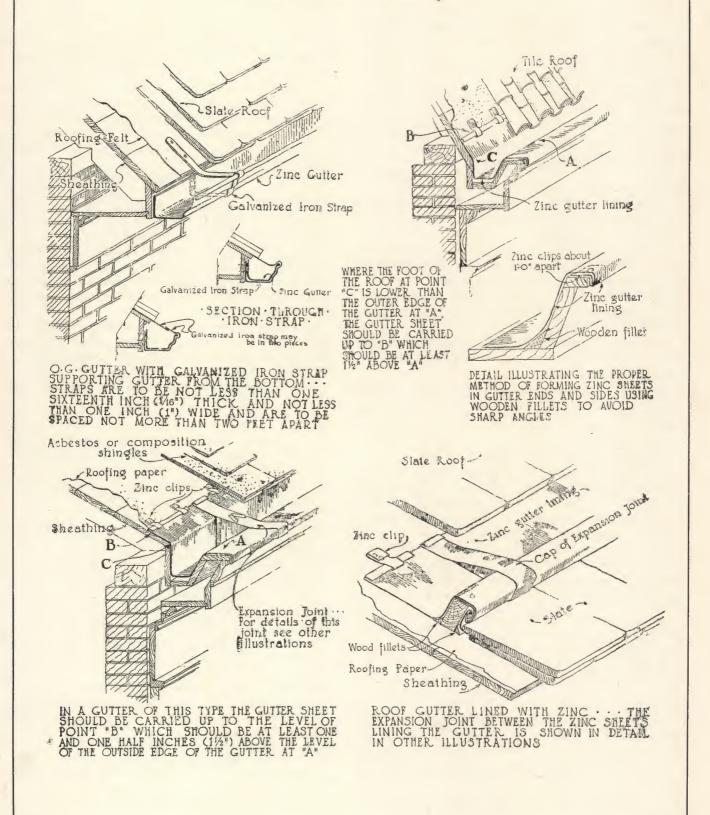
CLOTHES POLES

Four standard clothes posts to be set in yard where directed by owner.

BLANK clothes dryer to be located where directed by owner.

Details of Zinc Gutter Construction

Prepared by the New Jersey Zinc Company and Approved by the Zinc Institute



Sheet Metal Work

GENERAL

All metal used to be of standard grades, all joints securely made, soldering where necessary. Copper and zinc not to be used together where drip from one would touch other. Sheet. Metal Worker to see that carpenters and masons have prepared their work so that metal work can be properly placed.

Material for flashings, gutter lining, hanging gutters, and leaders to be: IX Tin, No. 26 gauge Galvanized iron, 16 ounce Copper, No. 10 gauge Zinc, No. 24 gauge Aluminum, or 3 pound Lead.

FLASHINGS

To be applied at all valleys and around all projections through walls or roofs such as bay windows, porches, extensions, cornices, overhangs, window caps, dormers, skylights, scuttles, chimneys, etc.

Masonry projections to be flashed and counter flashed; material for counter flashing to be supplied by sheet metal contractor to mason or carpenter for insertion in their work.

BLIND GUTTERS

To be lined with same material and thickness as flashings.

HANGING GUTTERS

To be design and size as shown on plans or as selected by owner. To be properly supported and pitched to down spouts which are to be the same size as leaders.

LEADERS

To be of design shown on plans or as selected by owner. To be complete with ornamental heads, straps, etc., and properly connected to projecting cast iron or clay drain pipes or with elbow turns to splash blocks. Inside leaders to be of cast iron connecting to house drain or independent drain. All downspout openings to be covered with guards.

SKYLIGHTS

To be of galvanized iron glazed with ribbed glass. To have ventilators at top. To be removable. Bulkhead or curbing of the skylight opening to be properly flashed.

METAL CEILING & WALLS

Rooms so indicated on plans to have a stamped metal ceiling with a cornice all around of a design selected by owner. All blocking for nailing surfaces will be done by Carpenter. Side walls indicated on plans to be covered in a like manner; all securely nailed to furring strips and other backing.

METAL SIDING

Surfaces so indicated on plans to be sheathed with tin, galvanized iron, zinc or copper as shown on plans. All joints well soldered together. All parts flashed to joining walls or roof.

Roofing

METAL ROOFING

Metal tile or shingles to be of a pattern and material as selected by owner and laid according to manufacturers' directions.

Flat metal roofing to be of BLANK copper, zinc, galvanized iron, or tin sheets laid according to manufacturers' directions. To have standing seam, flat seam, or rib seam as desired by owner.

SLATE ROOFING

The material to be BLANK roofing slate with proper nail holes and laid:

Standard uniform lengths, widths and thickness.

Graduated lengths and thickness narrowing towards ridge.

Random widths, intermixed lengths, widths and thickness, laid random with no definite form line.

Graduated sizes and thickness with dropped corners laid informally random.

A beveled wood cant strip to be placed at eaves for first row of slates.

Surfaces be laid with slate to be covered with a layer of extra heavy slaters felt, well lapped.

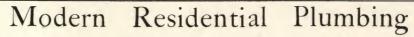
Each slate to be secured with copper nails long

enough to secure a good hold in sheathing. Slate within one foot of walls, valleys, ridges or other edges to be laid in elastic cement.

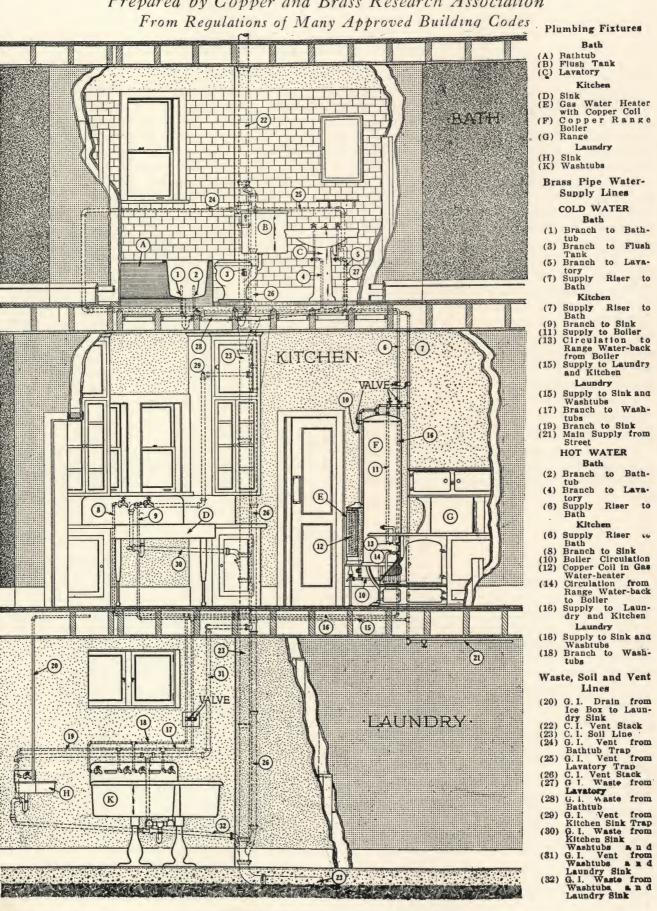
TILE ROOFING

Use BLANK clay roofing tile, of design and color selected by owner. Place cant strips at eaves. Cover all pitched roofs with heavy slaters felt, well lapped. All open valleys shall be flashed with 24" width copper. Closed or rounded valleys in shingle tile shall be flashed with separate copper flashings of sufficient length and width to maintain proper head lap and side lap for each course of tile.

Lay all patterns which require uniform exposure to straight horizontal and vertical lines. To obtain irregular exposures in patterns where random effect is desired, break horizontal and diagonal lines in application throughout roof area, being careful, however, to maintain sufficient head lap and side lap to insure weather-tightness. The tile that verge along the hips and open valleys should be carefully pointed with elastic cement to make water-tight joints. The gables on all shingle tile roofs shall be pointed up with Portland cement after the end bands have been pointed with elastic cement.



Prepared by Copper and Brass Research Association



Plumbing

GENERAL

The plumbing system contemplated is to consist of a hot and cold water supply system to the various fixtures shown on plans and a drainage system, from each fixture, to the sewer, cesspool, septic tank, etc. The water supply is from main in street, cistern, spring reservoir, tanks or well on property.

The plumber to make the proper connections, supplying all labor, materials, fixtures, and fittings necessary. All work to be done in accordance with the laws and regulations of the local plumbing and health depart-

The mason to do all digging and refilling necessary.

The carpenter will do all necessary cutting and sup-

ply any required lumber.

Plumber to procure all necessary permits, pay all fees except for water during construction and on completion of job, water is to be turned on and everything left in complete working order to owners' approval.

DRAINAGE SYSTEM

A main trap to be placed inside of house with fresh air vent from house side of trap to exterior of house, either by an inverted U or screened vent in wall. House drain is to extend from the trap to stacks which are to extend above roof. A back vent pipe to extend below lowest fixture on each stack and to extend above highest fixture where it may again enter the stack, unless an independent roof outlet is provided. Each fixture to be vented to back vent.

DRAIN PIPING

Pipe used for stack, house drain, house sewer and vent pipes to be of extra heavy cast iron, joints packed with oakum and filled with molten lead and caulked tight. To be supported by hangers, hooks or piers on cellar floors.

All horizontal pipes to have clean outs provided at each end with brass screw cap, threads greased before tightening: pipe placed so as to be accessible for cleaning. Provide Y branch in stack and T fittings on vent pipe with caps where desired by owner for future fixture attachment.

All galvanized iron pipe used for vents to be extra heavy, and well coated; screw thread joints made tight with white or red lead. Connection to cast iron pipe to be by means of brass ferrule set in cast iron pipe hub, caulked with oakum and lead.

WATER SUPPLY

Supply the house from well, tank, reservoir, cistern, or main in street by 3/4" lead pipe with cut off, drain and box at curb or street line or as required by local laws. Furnish key for cut off. Continue to house by lead, galvanized iron, copper or brass pipe and inside of foundation wall have shut off valve arranged with drain.

Place water meter next to cellar cut off valve.

Place BLANK water softener where directed by owner on supply line close to cut off valve.

A BLANK water supply system is to be installed; the special wiring required to electric motor to be done by electrician, but to be paid for by plumbing contractor. Well or other private water supply to be furnished by owner under separate contract.

Water line pipes to be galvanized iron, lead lined iron, copper tubing or brass as desired with all necessary fittings. All water pipes to be graded so they can be completely emptied at lowest point. Pipes to be properly supported by straps and hangers.

Main, branches, and risers to be ½" in diameter. A hot and cold water system is contemplated. Water supply to run to hot water heater, boiler, coil in furnace, and drain. Separate shut off valves to be provided on hot and cold water lines to each group of fixtures.

All piping exposed above ground to be covered with insulation to prevent freezing.

Provide hose connections outside of house where desired by owner and in garage.

FIXTURES & FITTINGS

All fixtures and fittings to be of material, design, and manufacture as selected by owner. To be properly set and connected; and placed where indicated on plans or as directed by owner. The fixtures, sizes, style and fittings to be as per following schedule:

Kitchen Sink

Refrigerator waste sink

Bath Tub

Sitz Bath

Foot Tub

Lavatory

Mirrors

Water Closet & Tank

Shower Bath

Shower Stall

Shower Curtain Rod

Shower Curtain

Shower Mixing Valve

Laundry Travs

Hot Water Boiler

Hot Water Heater

GAS PIPES

Run a 3/4" pipe from meter to gas range, water heater, laundry appliances, fire places, tube outlets, etc., as shown on plans or where directed by owner.

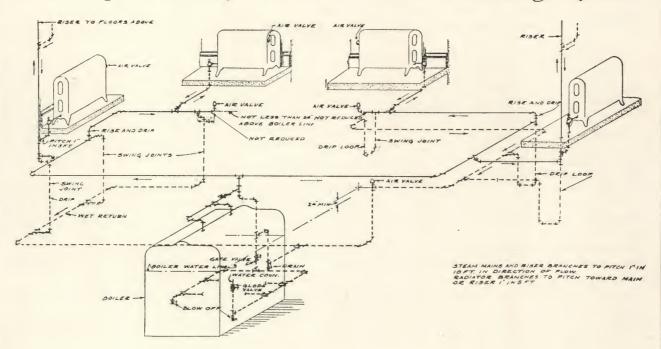
GAS RANGE

To be of BLANK make. Design, color, and size selected by owner, connect same with flues.

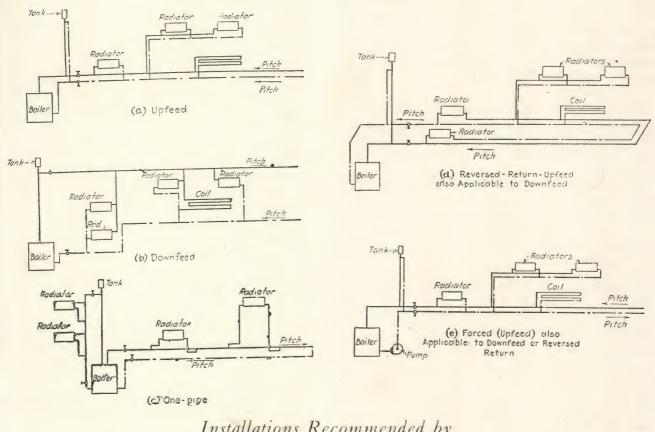
GAS HEATERS

To be of design and size selected by owner. To be set in fire place opening and properly connected.

One Pipe Gravity Return Steam Heating System



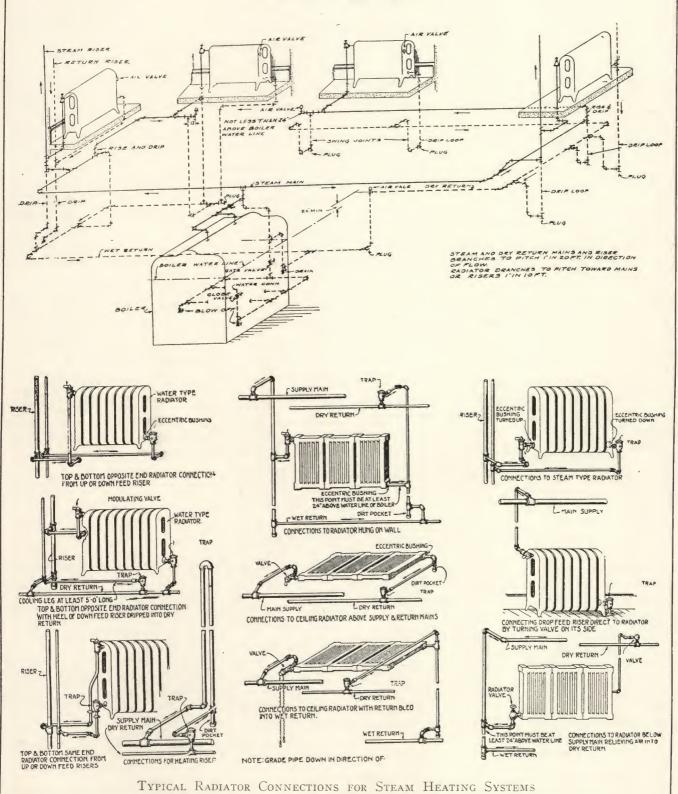
Hot Water Heating Systems



Installations Recommended by American Society of Heating and Ventilating Engineers

Diagram for Installation of Two Pipe Gravity Return Steam Heating System

Recommended by American Society of Heating and Ventilating Engineers



Heating

GENERAL

This specification contemplates a complete heating system of its kind, perfect in every respect and to be of ample size to insure the different rooms a temperature of 70 degrees F. when outside temperature is at zero. Necessary firing tools to be included.

HOT AIR HEATING SYSTEM

Furnish and set complete where shown or directed one BLANK pipeless hot air furnace with register, damper control, etc., properly connected to chimney flue.

Furnish and set complete where shown or directed one BLANK furnace, properly connected to chimney flue and cold air duct.

Ducts to be connected with top of furnace and to extend to different registers placed where shown on plans or directed by owner.

All ducts to be of regular stock metal hot air pipe with necessary offsets, boots, register boxes, etc. To be wrapped with asbestos paper. Hot air ducts in cellar to be covered with asbestos paper, hair felt, etc., as desired by owner.

Furnace to have coil for hot water supply.

STEAM OR HOT WATER HEATING SYSTEM

Furnish and set complete where shown or directed one BLANK hot water or steam boiler of proper heating capacity to take care of all radiation.

BOILER

Connect boiler to flue with galvanized iron smoke pipe of same size as on boiler. To have automatic damper regulator, and all necessary fixtures to make it complete.

Boiler for steam to have properly connected a steam gauge with syphon, safety valve, glass gauge, and gauge cocks. Connect water service and waste pipe, also coil or separate heater for domestic hot water supply.

PIPI

To be of ample size to insure a good flow and return of hot water or steam, to be supported by adjustable pipe hangers properly secured to floor joists. Where pipes pass through walls, floors or partitions, they shall be encased in iron tubes and holes protected with floor and ceiling plates. Connections to be flexible to allow for expansion and contraction, and to be below floors. All pipes pitched to drain properly. Drain cocks at lowest point in system.

RADIATORS

Radiators to be of ample heating surface for the rooms in which they are placed. Design approved by owner and placed where shown or directed. Radiators to have nickel plated radiator valves. Hot water radiators to have heep controlled valves. Steam radiators to have nickel plated automatic air valve.

COVERING

All pipes in cellar, walls, etc., to be covered with asbestos paper, hair felt, magnesia and asbestos cement, with canvas covering and metal bands.

Boiler to be covered with a thick coating of magnesia and asbestos cement, exposed parts of boiler to be painted with black asphaltum or aluminum paints.

PAINTING

All pipes and radiators above cellar are to be given two coats of metallic bronze or colored paint as selected by owner.

CONTROL SYSTEM

Furnish and install a BLANK temperature control system to be set up according to manufacturers' directions if not installed by their service men.

FUEL SYSTEM

To be BLANK Oil burner, Gas burner, or self-feeding coal system.

Electrical Work

GENERAL

All wiring, fixtures, appliances, etc., to conform to Board of Fire Underwriters and local regulations.

WIRING

All wiring to run in as direct a way as possible in B. X. flexible tubing or steel conduit which is to run to the outlet boxes and be made fast. Fuse blocks to be provided near inlet on the house side. Inlet to be overground. Inlet to be underground in lead covered cable. Panel box for fuses controlling main circuits to be of metal provided with diagram of circuits and set where directed by owner.

BOXES

Outlet boxes to be set between studs and joists on blocks or in recesses in masonry to come flush with finished wall or ceiling. Double convenience outlets to be put in base board or other wall location where shown on plans or as directed. Floor outlet where indicated on plans. In no case shall any bearing partition or floor beam be cut more than 1-ft. from ends. For location of outlets see plans or consult owner.

SWITCHES

Provide and put in where shown on plans or as directed by owner, all push button or tumbler switches controlling the different outlets. Covers in material, color, and design as selected by owner.

FIXTURES & APPLIANCES

Will be supplied by owner, but to be set up and properly connected by contractor.

BELLS

Furnish where directed, bells or buzzers. Batteries or bell transformer to be used.

Electric Wiring for Modern Homes Practice Recommended by General Electric Co. © 0 93 94 105 BED ROOM (NO.3) 127 112 S° 95 -(1)-TUMBLER SWITCH AND BY BX ARMORED METAL BOX CONDUCTORS 0 113 83 84 ф₁₁₇ S3 P 114 53 de 115 53 **E** 0.0 18 53 116 €2 77 88 0 D-76 BED ROOM (NO.1) BED ROOM (NO.2) 124 125 78 79 P P \$ -\$ E 82 SECOND FLOOR PLAN Elements of a good wiring system 4 REF 33 CODE SINK RANGE @ 63 PORCH 0 4 0 LIVING ROOM DINING ROOM KEY = Ceiling Outlet for Extensions (Elexits) Range Outlet Total Outlets-82 S = Single-pole Tumbler Switch = Wall Outlets for Extensions (Elexits) Type of Outlet tst Floor | Cellar | Garage Wall Switch Outlets - Wall Outlet S = Double-pole Tumbler Switch Wall Light Outlets Ceiling Light Outlets = Single Convenience Outlet S' = Three-way Tumbler Switch Convenience Outlets Range Outlet Double Convenience Outlet S* = Four-way Tumbler Switch FIRST FLOOR PLAN - Floor Outlet

Painting

GENERAL

All material to be of the best of its respective kind and applied in a workmanlike manner. Painting, filling, varnishing, staining, finishing, and other special effects, etc., to be done according to manufacturer's directions. Samples of varnished, painted, stained, textured, or otherwise finished surfaces to be submitted for owner's approval.

Paint to be of an approved white lead or zinc base mixed with pure linseed oil and turpentine, with necessary dryer and color. No kerosene oil or other tur-

pentine substitute permitted.

Varnish, lacquer, stain, cold water paint, plastic finish, wall paper, etc., to be of a make and quality approved by owner.

Tops of doors, tops of window sash, meeting rail,

etc., to be painted as well as front surfaces.

All glass, hardware, flooring, walls, etc., to be cleaned of spatter marks. If mechanical sprayers are used for exterior work a protective covering should be placed over shrubs, trees, masonry work. Cover all interior floors, appliances, or other parts that may be damaged by spattering.

EXTERIOR PAINTING

Exterior woodwork to receive a good priming coat of pure linseed oil or aluminum paint as soon as possible after being set in place. Putty up nail holes, etc., knots and imperfections covered with a coating of shellac. Back painting where scheduled.

When priming coat is dry paint exterior woodwork two good coats of oil paint, colors selected by owner.

All exposed metal work to receive two coats of metallic paint in addition to a priming coat of red lead.

Exterior wood work finished natural to be filled and finished with two coats of spar varnish. To be stained and finished as directed by owner.

Exterior brick or stone work to be painted as designated on plans or as directed by owner.

INTERIOR PAINTING

Woodwork to be finished natural; to be stained, filled, waxed or varnished according to schedule of different rooms

Waxed woodwork to receive three applications of BLANK wax thoroughly rubbed in.

Varnished woodwork to receive two coats of interior varnish over filler and stain, each coat rubbed smooth with pumice and oil.

Enamelled surfaces to receive two good body coats of flat paint and two coats of enamel. Each coat being sand papered lightly so that finish coat will be smooth.

Lacquer to be two coats brushed or sprayed on over two body coats.

Wood floors to be scraped smooth, filled and finished

with two coats of varnish, or shellac rubbed down with pumice and oil, or two coats of wax applied and well rubbed in.

Linoleum or cork floors to have two coats of wax well rubbed in and polished.

Doors to be stained or painted to match the trim it faces or as scheduled.

Wall hangings to be of paper, fabric, etc., as scheduled.

SCHEDULE OF EXTERIOR PAINTING

Stone Walls

Brick Walls

Stucco Walls

Clapboard Siding

Shingle Siding

Trim

Windows

Doors

Shutters

Overhang

Porch

Ceiling

Floor

Inside Walls

Iron Work

Gutters & Leaders

Roof Shingles

The Individual Requirements of Each Room is Listed On:

SCHEDULE OF INTERIOR PAINTING

Cellar

Floor

Walls

Ceiling

Trim

Vestibule

Floors

Walls

Ceiling

Trim

Doors

Sash

Living Room

Floors

Walls

Ceiling

Cornice Trim

7.7

Mantel

Doors

Sash

Other Rooms

Scheduled in a like manner.

USEFUL RULES, TABLES and DATA

Aids to the Proper Selection of Material and Equipment

NE of the most important things in erecting any structure is to have it strong enough to stand up under trying conditions. Where a building is in an exposed location it needs to be more substantially built than one protected on practically all sides. In certain regions of our country heavy winds are likely to occur, and here the buildings should be made strong enough to withstand the full force of such storms.

In the various details of construction shown in these pages the most improved methods are given and by following these in detail the home builder will not go wrong.

The strength of the floors is a very important element that must be considered. In ordinary residences it has been found that the load can be figured at 60 lbs. per square foot.

To enable home builders to pick out joists sufficiently strong for the required spans a reference table is given for the safe loads on joists of the various kinds of wood commonly used for house framing.

Joists are usually spaced 16" on centers. In places where it is necessary to have extra strength and the required distance underneath cannot be had for the necessary depth; the thing to do is to place the smaller joists closer together so that the required strength will be obtained.

This is of particular importance in places where additional head room is necessary. For instance; if the framing throughout is of 2" x 10" joist and above a stair platform the space left for head room is only 6' 2", extra height can be gained by substituting 6" joist over this particular location; this will give an added 4 inches; in this case it may, however, be necessary for re-

Maximum Span for Wood Floor-Joists for Dwellings

Sizes	Distance on		em-	Whi		pine	way	fir	or	ong-l	ow
joists	centers		ck		ne			Γexas	pine	p1	ne
in.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	it.	in.
2x6	12	9	9	9	10	10	5	10	10	11	7
2x6	16	8	9	8	10	9	6	9	10	10	6
3x6	12	11	1	11	2	12	0	12	5	13	4
3x6	16	10	1	10	2_	10	10	11	2 5	12	1
2x8	12	12	11	13	1	13	11	14	5	15	6
2x8	16	11	9	11	10	12	8	13	1	14	1
3x8	12	14	9	14	11	16	0	16	6	17	8
3x8	16	13	6	13	7	14	6	15	0	16	2 4
2x10	12	16	2	16	4	17	5	18	0	19	4
2x10	16	14	9	14	10	15	9	16	4	17	7
3x10	12	18	0	18	1	19	3	20	0	21	6
3x10	16	16	3	16	5	17	7	18	2	19	6
2x12	12	18	10	19	0	20	3	20	10	22	6
2x12	16	17	2	17	3	18	4	19	0	20	6
3x12	12	21	6	21	8	23	2	24	0	25	9
3x12	16	19	7	19	8	21	1	21	9	23	9 5 3
2x14	12	22	0	22	2	23	8	24	4	26	3
2x14	16	20	0	20	1	21	6	22	2	23	10
3x14	12	25	4	25	4	27	1	28	0	30	1
3x14	16	23	0	23	0	24	7	25	4	27	4

quired strength to place the joists closer together or use a $3'' \times 6''$ or double the $2'' \times 6''$ joists.

Joists are, of course, supported by the outer walls whether of masonry or frame construction. Interior partitions also form a support for the floor joists; in such cases they are called "bearing partitions" to distinguish them from non-bearing partitions which run parallel with the joist. It is always good practice to double joist under bearing partition. In the cellar or basement where there are no bearing partitions, the ends of the interior joists rest on heavier joists referred to as "girders."

Safe Loads on Standard Steel I Beams

Only usual stock sizes and weights per foot likely to be used in residential construction are given

Span In Feet	5.5	7.5	9.75	12.25	15	17.5	21	25	31.5
-----------------	-----	-----	------	-------	----	------	----	----	------

4	4,400	8,000	12,900	19,400	27,600	35,200	50,300	62,000	84,000
6			9,700						
8	2,200	4,000	7,300	9,700	13,800	19,500	25,200	32,600	48,000
10		3,200	5,800					26,000	
12			4,800	6,500				21,700	
16					6,900	9,700		16,300	
20							10,100	13,000	
24									16,000
24									16,000

Only safe loads on I beams are given that will not cause excessive deflections and attendant plaster cracking.

The size of girders is but very seldom figured out, as usually a 4" x 6" set edgewise is used with a sufficient number of columns supporting it to safely carry the load.

Where a wider spacing between columns is desired the girder needs to be of greater strength. In such cases it is usually made up of two or more joists spiked together instead of a solid timber. In cases where a clear span is desired steel joists are often used.

The safe load in pounds on wood columns ordinarily used are given in a table and there is also a table of the safe loads for hollow steel columns and the safe load on commonly used steel I beams.

By use of the various tables given there will be no difficulty in picking out the right size joist, girder or column.

On the various detail drawings it will be noticed that joists and studs are spaced 16" on centers. The reason that this dimension is used is that three 16" spaces equals 4 ft., the standard length for wood lath, wall board, metal lath, insulation, etc.

Safe Load in Pounds on Wood Columns

Length not to exceed	1 14 feet	Factor	of safet	y = 8
Wood	4" x 4"	Si 4" diam.	zes 6" x 6"	6" diam.
Cedar Cypress] 7,000	5,500	15,750	12,250
Chestnut Hemlock Yellow Pine, short leaf White Pine Redwood	8,000	6,250	18,000	14,100
Spruce Fir	9,000	7,050	20,250	15,850
Oak Yellow Pine, long leaf] 10,000	7,850	22,500	17,650

In the exterior walls wide openings for large windows, doorways, etc., are quite often called for. The problem that meets the constructor here is to properly bridge the space with a sufficiently strong beam to carry the upper wall, etc.

For outside wood frame walls all that is necessary is to support the upper part of the wall; this is usually done by doubling the floor joist used as it will be sufficiently strong.

For masonry construction the weight of the wall must be figured and a proper size beam selected to safely carry this; steel I beams are generally used.

To obtain a proper support for wall above the opening usually two small steel I beams are used instead of one large one so as to secure a width that will be nearly equal to the thickness of the wall.

For bearing walls, the load of the floor surface supported by the walls must be added to the weight of wall in selecting the beam size necessary. For roof framing the usual practice is to use 2" x 6" rafters set 24" on centers for roofs covered with wood shingles, composition roofing, metal roofing, etc. For short spans such as dormers, overhangs, etc., 2" x 4" rafters may be used.

For slate or asbestos shingles which are, of course, heavier per square foot than wood, etc., it will be safer to space the rafters 16" on centers.

Where heavy clay tile is used 2" x 8" rafters set 24" on centers will suffice for ordinary construction. If the unsupported length of rafters is long it will be best to space the rafters 16" on centers.

Safe Loads for Light Weight Concrete Filled Hollow Steel Columns

Unbraced length of column	3½" diameter Weight 13 lbs. per ft.	4" diameter Weight 17 lbs. per ft.
6 ft.	26,100 lbs.	35,000 lbs.
7 ft.	24,200 lbs.	33,400 lbs.
8 ft.	22,200 lbs.	31,200 lbs.
9 ft.	20,300 lbs.	29,000 lbs.
10 ft.	18,300 lbs.	26,800 lbs.

Ingredients for One Cubic Yard of Concrete

To find the amount of materials for concrete footings, foundation walls, side walks, etc., let us take as a standard, a mixture of 1 part Portland cement, 2 parts sand, and 5 parts broken stone or gravel.

As there are spaces or "voids" between the broken stone and sand it is evident that it will take more than one cubic yard of the separate materials to make one cubic yard of concrete.

The cement is used to fill the voids between the grains of sand; and the voids between the pieces of broken stone or gravel are to be filled with the cement and sand mixture. Water is added to get the cement to "set" so as to make a solid mass. In this way we get a solid concrete mixture.

In ordinary home building construction the voids in the sand will be about 40% and that in stone 45%. Figuring on this basis, for a concrete mixture of 1 part cement, 2 parts sand, and 5 parts broken stone there will be needed to make one cu. yd. of concrete:

Cement	1.16 barrels
Sand	
Stone or gravel	

As a barrel of cement equals 3.65 cu. ft. it would take 3.65×1.16 approximately 4.25 cu. ft. of .16 cu. yds. Adding up all of the materials (with the exception of the water used for mixing the cement) we have a total of 1.49 cu. yds. of material or aggregate.

Cement Mortar

The area which one barrel of Portland cement in various mixtures will cover with coating of varying thickness, is shown as follows:

Proportions	Thickness of Coating	
	(1 in	90
1 Cement	(1 in	129
1 Cement		187 280

The quantities of cement and sand required for 100 sq. ft. of surface, with various mixtures and thicknesses of mortar, is easily determined from above.

Shingles

1000 pieces Dimension Shingles, surfaced one side and both edges (finished $5\frac{1}{2}$ in. wide, butts $\frac{1}{2}$ in. thick) will cover.

Length]	Expos	ed to	Weather
O .	5"	6"	7"	8''
10 and 20 in.	180	220	225	295 Sq. Ft.
	9"	10"	11"	12"
24-30-36 in.	335	375	415	455 Sq. Ft.

U. S. Weights and Measures

LONG MEASURE: 12 inches = 1 foot; 3 feet = 1 yard; $5\frac{1}{2}$ yards = 1 rod or pole; 40 rods = 1 furlong; 8 furlongs = 1 statute mile (1,760 yards or 5,280 feet); 3 miles = 1 league.

MARINERS' MEASURE: 6 feet = 1 fathom; 120 fathoms = 1 cable length; 7½ cable lengths = 1 mile; 5,280 feet = 1 statute mile; 6,085 feet = 1 nautical

mile.

PAPER MEASURE: 24 sheets = 1 quire; 20 quires = 1 ream (480 sheets); 2 reams = 1 bundle; 5 bundles = 1 bale.

SQUARE MEASURE: 144 square inches = 1 square foot; 9 square feet = 1 square yard; 30½ square yards = 1 square rod or perch; 40 square rods = 1 rood; 4 roods = 1 acre; 640 acres = 1 square mile; 36 square miles (6 miles square) = 1 township.

The Anglo Saxon acre was one furlong long and one

TIME MEASURE: 60 seconds = 1 minute; 60 minutes = 1 hour; 24 hours = 1 day; 7 days = 1 week; 365 days = 1 year; 366 days = 1 leap year.

AVOIRDUPOIS WEIGHT (short ton); 27 11-32 grains = 1 dram; 16 drams = 1 ounce; 16 ounces = 1 pound; 25 pounds = 1 quarter; 4 quarters = 1 cwt.; 20 cwt. = 1 ton.

AVOIRDUPOIS WEIGHT (long ton): 27 11-32 grains = 1 dram; 16 drams = 1 ounce; 16 ounces = 1 pound; 112 pounds = 1 cwt.; 20 cwt. = 1 ton.

TROY WEIGHT: 24 grains = 1 pennyweight; 20 pennyweights = 1 ounce; 12 ounces = 1 pound.

175 troy pounds equal 144 avoirdupois pounds; 175 troy ounces equal 192 avoirdupois ounces.

CIRCULAR MEASURE: 60 seconds = 1 minute; 60 minutes = 1 degree; 30 degrees = 1 sign; 12 signs = 1 circle or circumference.

CUBIC MEASURE: 1,728 cubic inches = 1 cubic foot; 27 cubic feet = 1 cubic yard.

DRY MEASURE: 2 pints = 1 quart; 8 quarts = 1 peck; 4 pecks = 1 bushel.

LIQUID MEASURE: 4 gills = 1 pint; 2 pints = 1 quart; 4 quarts = 1 gallon; 31½ gallons = 1 barrel; 2 barrels = 1 hogshead.

Average Weights in Pounds Per Cubic Foot Wet 115 Sandstone 144 Silver 655 Slate 175 Asphalt, top and binder 107 Pure, hammered 1217 Blue Stone 168 Grain 48 Brass (copper and zinc), cast ... 504 Granite 168 Rolled 524 Brick, pressed 150 Common 125 Soft 100 Gravel, clean 100 Stone, broken 95 Sulphur 125 Ice 58 Iron, cast 450 Iron, wrought 480 Lead 711 Brickwork, pressed, thin joints 140 Water, fresh ______62½ Wood—dry Bronze 529 Cement, Portland Ash, American, white _____ 38 Lime, quick, ground, loose, lumps 53 Quick, ground, loose, shaken 75 Portland, per barrel, net 376 Per barrel 230 Limestone 156 Chestnut41 Lumber (see wood). Cinders, bituminous 45 Clay, potters, dry 119 In lump, loose 63 Coal, anthracite, solid 93 Elm _____ 35 Marbles 168 Hemlock 30 Masonry, granite ashlar 165 Hickory 53 Limestone marble ashlar 160 Lignum vitae 83 Sandstone ashlar 140 Anthracite, broken, loose 54 Mahogany, Spanish 53 Granite, mortar rubble 155 Bituminous, solid 85 Limestone, mortar rubble 150 Sandstone, mortar rubble 130 Concrete, cinder 108 Oak, white48 Granite, dry rubble 130 Pine, white 30 Used for fill over arches 60 Limestone, dry rubble 125 Pine, yellow, short leaf 30 Broken stone or gravel 144 Sandstone, dry rubble 110 Stone or gravel, reinforced 150 Mortar, lime, hard 105 Natural cement, hard 120 Pine, red, Norway 31 Copper, cast 542 Poplar _____29 Portland cement, hard 135 Rolled 548 Redwood, California24 Mud, dry, close80-100 Earth, common loam, dry, loose 76 Common loam, as a soft flow-Quartz, common, pure 165 ing mud 110 Rock, loose 100 Walnut, black 38 Flint 162 Sand, dry 90 Zinc or Spelter 437½

Number of Brick Required For Walls of Different Thickness

Surface Area of Wall	Number of	bricks Needed for	Thickness of
(Square Feet)	4 inches	8 inches	12 inches
1	7	15	23
1 2 3 4 5	15	30	45
3	23	45	68
4	30	60	90
5	38	75	113
6	45	90	135
6 7	53	105	158
8	60	120	180
9	68	135	203
10	75	150	225
20	150	300	450
30	225	450	675
- 40	300	600	900
50	375	750	1,125
60	450	900	1,350
70	525	1,050	1,575
80	600	1,200	1,800
90	675	1,350	2,025
100 200	750	1,500	2,250 4,500
300	1,500 2,250	3,000 4,500	6,750
400	3,000	6,000	9,000
500	3,750	7,500	11,250
600	4,500	9,000	13,500
700	5,250	10,500	15,750
800	6,000	12,000	18,000
900	6,750 -	13,500	20,250
1,000	7,500	15,000	22,500

Window Glass Sizes, Weights and Thickness

GRADES

"AA," first quality; "A" second quality; "B," third quality.

SIZES OBTAINABLE (U. S. Government Specifications)

The maximum dimensions recommended are:

	Width in	Length in
	inches	inches
For single strength	40	50
For double strength	60	80
For heavy sheet	66	90
THICKNESS AND WEIGHTS		

				73	verage
			Num	ber v	veight
			of		in
	Thickne	SS	lights	per	ounces
	in inch	es inc	h (thic	kness)	per
	Min.	Max.	Min.	Max.	sq. ft.
Single strength	080	.100	10.5	12.0	18.5
Double strength		.125	8.0	9.0	24.5
26-oz. glass	125	.135	7.5	8.0	26.0
29-oz. glass		.148	6.5	7.5	29.0
34-oz. glass (heavy)		.175	6.0	6.5	34.0
39-oz. glass (heavy		.205	5.0	5.5	39.0
PLATE GLASS					
The state of the s					

The sizes of stock plate glass vary from 6 inches by 6 inches, by even inches, to 144 inches by 200 inches or 138 inches by 208 inches.

MIRRORS

This glass can be obtained in sizes varying from 4×4 inches, by even inches, to 84 inches by 150 inches and with bevels varying from 1 to 2 inches.

Weather Stripping and Insulation

For the small extra cost required, no new dwelling should be erected without having its walls and roofs insulated with some one of the excellent materials for that purpose now on the market. The saving in fuel in but a few years will balance the added cost to say nothing about the greater comfort to the occupants in summer as well as winter, for insulation not only keeps out the cold in winter, but also keeps out the heat in summer. Insulation is also used for sound deadening between partitions and walls.

Weather stripping on all windows and outside doors also sayes fuel.

The United States Bureau of Standards gives the following table:

Approximate Fuel Savings in Insulated Dwelling Houses

Expressed in per cent of fuel which would have been required for similar house without insulation or weather stripping.

	Saving
No insulation—weather stripped	15 to 20%
Same—with double (storm) windows	25 to 30%
1/2" insulation—not weather stripped	20 to 30%
1/2" insulation—weather stripped	About 40%
1/2" insulation—with double windows	About 50%
1" insulation—not weather stripped	30 to 40%
1" insulation—weather stripped	About 50%
1" insulation—with double windows	About 60%

Expressed in per cent of fuel which would have been required for similar house without insulation but with weather stripping.

weather stripping.		
With double windows, no insulation 10	to	15%
½" insulation only25	to	35%
	to	45%
	to	45%
	to	55%

Cedar Siding

Cedar Siding stock sizes: 4 in., 5 in. and 6 in. made ½ in. on thick edge. 8 in., 10 in. and 12 in. made either ½ in. or ¾ in. on thick edge. All finished ½ in. less in width than widths named.

	1000	feet Siding		Cover:	
		Expo	sed		
,	Width	to Wear	ther	Sq. Ft.	
	4 in.	$2\frac{1}{2}$	in.	625	
	5 in.	31/2	in.	700	
	6 in.	41/2	in.	750	
	8 in.	6	in.	750	
	8 in.	$6\frac{1}{2}$	in.	800	
	10 in.	8	in.	800	
	12 in.	10	in.	833	

1000 feet Cedar Ceiling (finished ¾ x 2¼ in. face) will cover 750 sq. ft.

Methods of Determining Hot Air Heating System

Recommended by National Warm Air Heating and Ventilating Association

Registers, Pipes and Furnace Sizes

Hot air heating systems for residential buildings to give adequate heat must have the proper size furnace, cellar pipes, wall stacks and registers. The following rules for determining these sizes can be relied upon.

Basement Warm Air Pipes

FIRST FLOOR ROOMS

Divide square feet of glass by 12, Divide square feet of net outside wall by 60, Divide cubic contents by 800, Add together the above and multiply by 9. The result is the area of the basement pipe.

SECOND FLOOR ROOMS

Divide square feet of glass by 12, Divide square feet of net outside wall by 60, Divide cubic contents by 800, Add together the above and multiply by 6. The result is the area of the basement pipe.

THIRD FLOOR ROOMS

Divide square feet of glass by 12, Divide square feet of net outside wall by 60, Divide cubic contents by 800, Add together the above and multiply by 5. The result is the area of the basement pipe.

Sizes of Wall Stacks

FIRST FLOOR ROOMS

Same as for basement pipe SECOND FLOOR ROOMS

Deduct 30% from basement pipe area determined above.

THIRD FLOOR ROOMS

Deduct 30% from basement pipe area determined above.

Explanatory Notes

In obtaining glass surface use full casement opening. An outside door is figured as glass.

To obtain net outside wall multiply height by width and deduct the glass in all windows and outside doors.

For rooms having unusual exposure, ordinarily north, northeast and northwest, add 15% to pipe area. For east and west exposure, add 10%.

For cold ceilings add one half net area of ceiling to net exposed wall (cold ceilings are those next to unfloored attics.)

Use no warm air pipe less than 8 inches in diameter. If a basement warm air pipe figures greater area than any standard commercial size then the next larger size shall be used.

It is understood in using the above values for determining basement warm air pipe areas, that these pipes should be run comparatively straight and that they should not be over 10 to 12 feet in length. Sharp turns and long pipes should have extra capacity.

These formulae are for 70° inside temperature with zero temperature outside. For a temperature of 10° below zero, add 10% to the capacity of each pipe.

The value of 800 (used in cubic contents) is for an estimated air change of one room volume per hour. If it is desired to provide for $1\frac{1}{2}$ room volume use the figure 600. If for 2 room volumes use the figure 400. "The factors 9, 6 and 5 used in the rules are calculated for a register air temperature of 175 degrees."

Transition Fittings and Stocks

Transition from warm air pipes to stacks shall be made with a well designed elbow or boot and no stack shall be less than 70% of the warm air pipe area.

Size of Registers

All registers shall have a free area at least equal to the calculated area of the basement pipe.

Size of Hot Air Furnace

Add together all the actual warm air pipe areas in sq. in. as obtained and select a furnace having a free area not less than the sum of all the warm air pipe areas.

Methods of Determining

Steam and Hot Water Heating System

Radiator and Boiler Sizes

The amount of radiation required depends upon three prevailing factors: (1) the size and location of the room; (2) the square feet of its glass exposure (windows and outside doors counted as glass); and (3) the square feet of outside or exposed wall surface. Too many steam fitters are using "rule of thumb" methods in calculating such requirements, thereby causing trouble and unsatisfactory results from installations of this character. Only such rules as are absolutely accurate should be used in figuring on work, and the one known as the "Baldwin" rule can be relied upon.

The Baldwin rule for determining steam radiation is as follows:

Divide the difference in temperature between that at which the room is to be kept and the coldest outside atmosphere, by the difference between the temperature of the steam in the radiator and that at which you wish to keep the room, and the result will be the square feet of radiating surface to be allowed for each square foot of "equivalent glass surface."

Count each square yard of exposed wall as a square foot of glass to determine the former's equivalent in glass surface.

For example, we shall consider a room 12×15 feet in size, with a 10-foot ceiling, containing two windows 3×6 feet in size, and having one side wall (10×12 feet) exposed.

Temperature desired in room	70
Outside temperature—zero	0
Difference	70
Temperature of steam in radiator at 1 lb.	
pressure	215.5°

215.5° — 70° (temperature of room) equals1	.45.5°
(Dif. in temperature) ÷ 145.5° equals	.481
Equivalent glass in wall 10' x 12' ÷ 9 equals	

Total equivalent glass ______ 49½ sq. ft. 49½ x .481 equals 23.7 sq. ft. of radiation required.

The result from the above calculation provides only for the exposures named, and does not take into account the effect on the system from loose windows, poor building construction, or a degree of exposure excessive beyond that stated.

For all direct-indirect radiation used, add 25 percent to the amount to obtain the equivalent of direct radiation; and to the amount of all indirect radiation used, add 50 percent to obtain its equivalent in direct radiation.

Having determined the number of square feet of radiation necessary to heat the building in accordance with the above rules, we proceed to the selection of the boiler.

Selection of a Boiler

The selection of the proper size and character of boiler for any installation means much for the efficient and economical operations of the entire job.

The catalogue ratings of all boilers for house heating, or "low-pressure" boilers, are gross ratings; that is, in the stated capacities, not only is the amount of radiation to be supplied considered, but all pipe, fittings, etc., on the work are counted as radiating surface, and allowance must be made for the same in accepting the printed ratings.

House-heating boilers are the opposite of power (tubular) boilers in so far as the matter of fuel consumption is concerned. With high-pressure boilers used for power purposes, the point of greatest economy is reached by burning as much fuel as possible within a certain period for each square foot of grate surface; and this type, consequently, has a high rate of combustion. With low-pressure boilers, on the contrary, the greatest economy is afforded by a low rate of combustion, and with a heating apparatus we aim to burn as little fuel as possible per square foot of grate per hour.

House-heating boilers must be capable of running six or eight hours without attention, and be able during this period of operation to keep all radiating surfaces filled with steam.

Manufacturers' ratings, as a rule, are based upon evaporative tests; that is, that a certain number of pounds of condensation may be evaporated per pound of fuel per square foot of grate per hour. This amount varies from 7 to 10 pounds per hour, with an average of possible 8½ pounds. A safe plan when using such ratings, is to make the following allowances:

Actual sq. ft. of radiation in building	600
Add 10 per cent for radiation in risers	750 75
	825

To this result should be added an allowance of 10 or 15 per cent for friction or loss of heat between the boiler and radiators, the final result showing that for good service on the work the boiler selected should have a gross rating of approximately 900 square feet.

Hot Water Radiation

- To estimate the amount of direct hot-water radiation required to heat a building properly, proceed exactly in the manner already described for determining the quantity of radiation necessary for steam heating; and to the result obtained according to that rule, add 60 per cent. For example, suppose we find that 450 square feet of steam radiation would be required on the installation. Then, 60 per cent of 450 is 450 x .60=270. Adding this to the 450, we have 450 + 270 = 720. That is, 720 square feet of direct hot-water radiation will be needed to do the same work.

When providing for indirect radiation in hot-water heating work, it is necessary to figure still stronger in proportion than on a steam job, and 75 per cent should be added to the amount of direct steam radiation in order to determine the square feet of indirect hot-water radiation required to do the same work.

Electrical Wiring Layouts For Residences and Apartments

Suggested Practice

By Society For Electrical Development .

A Lighting Branch Circuit is a circuit of No. 14 Wire, fused at 15 amperes and supplying lighting (ceiling and bracket) outlets only.

A Combination Lighting and Appliance Branch Circuit is a circuit of No. 14 wire, fused at 15 amperes and supplying both lighting and convenience outlets.

An Ordinary Appliance Branch Circuit is a circuit of No. 14 wire, fused at 15 amperes and supplying convenience outlets only.

A Medium-Duty Appliance Branch Circuit is a circuit of No. 10 wire, fused at 25 amperes, supplying convenience outlets or permanently wired appliances or both. Such a circuit may not supply more than 12 outlets and is not permitted to supply any appliance rated at more than 15 amperes or 1650 watts.

1. OUTLETS.

At least one convenience outlet shall be installed in each of the following rooms, where any outlet is installed in the room:

Living room, parlor, reception room, reception hall, music room, sun parlor, library, den and bedroom.

At least one convenience outlet supplied by a medium-duty appliance branch circuit shall be installed in each dining room, breakfast room, kitchen and laundry, where any outlet is installed in the room.

2. BRANCH CIRCUITS

The total of the standard loads, as specified in section 3 below, which are supplied by one lighting branch circuit, one combination lighting and appliance branch circuit, or one ordinary appliance branch circuit shall not exceed 1000 watts.

The total of the standard loads, as specified in section 3 below, which are supplied by one medium-duty appliance branch circuit shall not exceed 2000 watts.

All convenience outlets in the dining room, breakfast room, kitchen, pantry, laundry and bathrooms shall be supplied by one or more medium-duty appliance branch circuits.

STANDARD LOADS

The standard loads for determining the number and arrangement of branch circuits shall be as follows:

	ing, Combi	Loads supplied nation or	dinary Ap-	Loads sup
Room or Space				Circuits
	Ceiling Outlets Watts Per		All Outlets	Watts Per Room (or listed Combin
	Sq. ft.	Sq. Ft.	Sq. Ft.	rooms)
Living Room Parlor, Recep- tion Room, Re- ception Hall Music Room Sun Parlor, Li- brary, Der	,	11/2		
Bedroom	3/4	1		-
Dining Room Breakfast Room				
Dining Room or Dining Room and Breakfast Room combined	n t			1000
Hall or Passage except Recep- tion Hall			1/2	
Kitchen*	1			
Kitchen, or Kitchen & Pan- try combined.				1000
Laundry**				1000
Bathroom				1000
In any room other than those listed above, where one or more convenience outlets are supplied by a medium -				
duty appliance				1000

* An outlet intended for the connection of a refrigerator may be supplied by the kitchen appliance circuit, regardless of the location of the outlet.

**"Laundry" shall be understood to mean any room or space

used for laundry purposes and outside of the kitchen.

In the above table it shall be understood that "watts per sq. ft." means watts per square foot of floor area of the room or

The standard load at each bracket outlet shall be 50

The standard load at each lighting outlet in a closet shall be 15 watts.

The standard load at each lighting or convenience outlet supplied by a lighting, combination or ordinary appliance circuit and located in any room or space other than those listed above shall be 50 watts, except that an outlet specifically intended for a load greater than 50 watts shall be wired for such specific load.

The total standard load at the convenience outlets in one room shall be considered as divided equally between the convenience outlets installed in that room.

Covering Capacity of Paint

One pound of paint will cover from 31/2 to 4 sq. yds. of wood for the first coat, and from 41/2 to 6 sq. yds. for each additional coat. On brickwork, it will cover about 3 sq. yds. for the first coat and 4 sq. yds. for second coat.

One pound of putty, on an average, will be sufficient for about 20 sq. yds. of wall or ceiling where stopping (filling cracks, etc.) is needed.

One pound of wax will cover about 125 sq. ft. of surface.

One pound of glue, mixed with two gallons of water, for sizing, will cover about 100 sq. yds. of surface.

One gallon of ready-mixed paint will cover 250 to 300 sq. ft. of wood surface one coat, or 175 to 225 sq. ft. two coats, or 125 to 150 sq. ft. three coats.

One gallon of paint, emerald green, will cover about 25 sq. yds.

One gallon of paint, yellow, will cover about 44 sq.

One gallon of paint, stone color, will cover about 44 sq. yds.

One gallon of paint, white, will cover about 44 sq.

One gallon of paint, zinc white, will cover about 50 sa. vds.

One gallon of paint, prime color, will cover about 50 sa. vds.

One gallon of paint, black, will cover about 50 sq. yds. One gallon of paint, green, will cover about 45 sq.

One gallon of paint, bronze green, will cover about 75 sq. yds.

One gallon of mixed paint will cover from 25 to 30 sq. yds. on stonework; 80 to 90 sq. yds. on iron work; and 40 to 50 sq. yds. on plaster.

One gallon of mixed paint will cover about 125 sq. ft. of brick work for the the first coat, or about 300 sq. ft. for the second coat.

One gallon of shellac will cover 700 to 750 ft, one

One gallon of water stain will cover 650 sq. ft. on open grained woods; 750 sq. ft. on close-grained woods, and about 500 sq. ft. on soft woods.

One gallon of spirit stain will cover about 1/2 the capacity of water stains.

One gallon of oil stain will cover about 600 sq. ft. on either hard or soft woods.

For shingle stains, take one gallon of stain to cover 150 sq. ft. one brush coat, or 100 sq. ft. two brush coats.

Two and one-half to 33/4 gallons of stain will dip 1,000 shingles. Two-thirds of length of shingle to be dipped.

Three gallons of stain will dip and brush-coat 1,000 shingles in some cases.

The covering capacity of creosote bleaching oil is

about one-fifth less than the above figures.

One gallon of paste filler reduced for use will cover about 300 sq. ft.

One gallon of liquid filler, hard oil finish, or varnish will generally cover from 350 to 400 sq. ft. for first coat, and from 400 to 500 sq. ft. for subsequent coats.

One gallon of enamel will cover about 260 sq. ft. on

plaster, one coat.

One gallon of varnish remover will treat about 150

sq. ft.

For bronze paint, a bronze paint thinned with turpentine or benzine, and containing a little varnish as a binder, will cover about 800 sq. ft. per gallon. If banana oil is used, the covering capacity will be about 700 sq. ft. per gallon. Where bronze powder is used, one ounce of powder will cover about 25 sq. ft.

In estimating painting per square of surface covered,

the following proportions are often followed:

Where lead and oil primer is used, new woodwork, requires 3¾ pounds of white lead, 1 quart linseed oil, and a little under ½ pint of turpentine per square (100 sq. ft.) of work. If used on common brickwork, 8¼ pounds of white lead, ½ gallon of linseed oil, and a little over ½ pint of turpentine per square.

Coats other than priming coats require $2\frac{1}{2}$ pounds of white lead, 1 pint of linseed oil, and $\frac{1}{8}$ pint of turpentine per square for woodwork, and $3\frac{1}{2}$ pounds of white lead, 1 quart of linseed oil, and $\frac{1}{4}$ pint of turpen-

tine per square on common brickwork.

Principles of Color Mixing

	PRIMARY COLORS	
RED	BLUE	YELLOW
	SECONDARY COLORS	
GREEN	ORANGE	PURPLE
Blue	Yellow	Red
and	and	and
Yellow	Red	Blue
	TERTIARY COLORS	
RUSSET	OLIVE	CITRENE
Orange	Orange	Green
and	and	and
Purple	Green	Purple

Tints and Shades

It will be understood that in mixing a color it may be made either lighter or darker by adding white or black. The result of the addition of white to any color is called a "tint," and the addition of black produces what is termed a "shade." As a rule, it is dangerous to add black to a color because it will not often produce what is wanted. If a color is too bright it can be toned down by adding what is called its "complementaries."

Without going into the subject of color harmony or theoretical color to any extent, we may take the three primary colors, which are red, blue and yellow. If a red is too bright it can be toned down by the addition of a little blue and yellow; if a blue is too bright, a little red and yellow will take off its keenness; while if

yellow is too bright, a little blue and red added will tone it down nicely. This is an important hint, because painters so frequently, when they are mixing colors, fail to obtain the right shade, and then proceed to add white, which makes the color too weak. Then they add black, which causes the color to be further away than ever from what is wanted.

Sometimes a scheme of decoration is carried out in what is called "self-colors." This means that any color is taken, say green, and that the self-same color is employed in varying tints, that is, with more or less white added in various portions of the decoration. For example: We have made a room with pure green base, a considerable amount of white added for the main walls and less white on the frieze. Such schemes of decoration have the advantage of being simple in character, easy to produce, and within the scope of those who have not had considerable experience in decorative matter.

Wall Paper Figuring Number of Rolls Required

A single roll of ordinary wallpaper is 8 yds. long by 18 in. wide; and a single roll of ingrain, felt, or cartridge paper is 8 yds. long by 30 in. wide. A single roll of one-strip border is 8 yds. long by 18 in. wide. A single roll of two-strip border is the same length and width, and contains therefore 16 yards of border. Common wallpaper is put up in double rolls; and ingrain, felt, or cartridge paper is put up in triple rolls.

Prices are quoted on single rolls.

To determine the quantity of paper required to cover a room, divide the surface area (sq. ft.) to be covered by 30, which will give a fairly approximate estimate of the number of single rolls of common paper required, with allowance made for trimming and matching.

If the paper is 36 in. wide, one-half the above num-

ber of rolls will be required.

If the paper is 30 in. wide, and 8 yds. long, two-thirds of the above number will be needed.

As for example, suppose that it is desired to find the number of single rolls of paper needed for a room 12 by 15 ft. with a 10-ft. ceiling: also the number of rolls of border required.

The distance around the room is 54 feet. The wall surface, therefore, is $54 \times 10 = 540$. This area, divided by 30, gives 18 rolls of common paper needed.

If there were two doors and three windows of ordinary size in this room, an allowance of 20 sq. ft. for each opening might be made. This would bring the surface area down to 440 sq. ft., with a corresponding decrease in the quantity of paper needed, to 15 rolls.

Since the distance around the room is 54 ft. (or 18 yds.) and a 2-strip roll of border contains 16 yds. of border, 1½ rolls of border would be needed.

If the ceiling of this room was to be papered also, there would be 180 sq. ft. of surface to be covered, which would require 6 rolls of common paper, or 3 rolls of 36-in. wide paper.

The waste to be allowed for trimming and matching will approximate 1 roll in every 8 single rolls, the larger the pattern the greater the waste necessary for proper

One gallon of paste should be allowed for each 9

rolls of ordinary paper.

